

THE ETUDE

PRESSER'S MUSICAL MAGAZINE



BLUEBIRD NOTES



JUNE
1918

Putting a Chinese Wall Around Your Educational Opportunities

Protest Against an Enormously Increased Tax on Your Magazines

THE last Congress passed a law, which, if not repealed, may cut off your priceless educational opportunities which you have received through your magazines

This law provides for a Postal "zone system" so that in many districts of the country the cost of magazine postage will be raised from 50 to 900%.

The publishers already taxed to the limit to meet war conditions can not stand this abnormal tax and the burden will fall upon the readers of America—unless you, Mr. Reader, exercise your right as an American citizen to protest to your Congressman and your Senator and demand the repeal of this unjust law.

At this time everyone wants to do everything necessary to assist the Government in its great work, but at the same time no one wants to annihilate one of the most potent factors in the up-building of America.

American magazines have had as great a part in the education of our citizens of all ages as have the schools and universities. They have fostered patriotism, developed art and fortified science, commerce, agriculture—always for the everlasting good of the U. S. A.

To put this enormous tax upon the magazine reading public and at the same time so complicate the system of distribution of magazines, that delays are inevitable in a time when deliveries are already badly congested, seems suicidal to thousands of people.

The Postmaster-General through his last report has made clear that this enormous tax upon the magazine reader is not a war tax. Publishers have already stood a huge tax on excess profits and large income taxes. It is a tax on you—a tax on your educational privileges.

Abraham Lincoln fought the Zone system and thought that America was freed from it for all time when he abolished it in 1863. It is far more objectionable now than it was then.

President Wilson has openly expressed his regret at this drastic legislation. Will you express yours.

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There is one way and one way only to correct laws that seem unjust to you.

You employ Representatives and Senators in Washington to make laws and to repeal them. They gladly heed the will of their constituents.

Don't imagine that because you are a woman or a minor your protest will not count. The representatives are representatives of all the people and want to know your pleasure.

Ask your postmaster or your postman who are the representatives for your district in Congress. Then write to your Representatives and to your U. S. Senator something like this.

"I am emphatically opposed to the Postal Zone System which would place prohibitive restrictions upon the educational and other advantages I receive through magazines. Will you, as representative for this district, use your best efforts to bring about the immediate repeal of this drastic and abnormal bill."

Send the note now. The law goes into effect July first.

To-morrow may be too late. Leaving it for "the other fellow to do" may mean that you will have to pay the 50% to 900% increased tax. Don't you think that you are paying enough for things already? Do you think that this huge tax should be saddled upon anything so important as your own education?

Act to-day! It is your right and duty.

JUNE 1918

PREPARE NOW FOR NEXT SEASON

Order Teaching Material Early

Abundant Reasons and Convincing Arguments can be Advanced in Favor of this

Order Early Plan

But the Average Teacher has come to realize the wisdom of ordering next season's supplies well in advance, and therefore to most teachers nothing more than a reminder is necessary at this time.

Ordering Early Imperative This Year

This season there are additional factors that make it more vital than ever to the teacher to make this step. In spite of the utmost promptness in filling orders, the usual rush of early fall shipments coupled with war time traffic conditions may more or less retard their final delivery.

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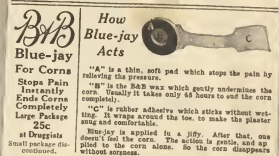
This is the modern method. Old, harsh, mussy methods are long out-of-date. Faring, of course, is dangerous.

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...verla, under the direction of William
...pller, who had announced a performance
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The World of M

number of men have been found who can play, but have been unable to exercise their talents because of the lack of instruments. A list of the camps and stations where instruments are wanted has been prepared by the Commission on Training Camp Activities of the War Department.

company for the best anthem submitted to the American Guild of Organists, was awarded to Miss Frances McCollin, Philadelphia, Pa., by unanimous verdict in favor of her anthem, "The Lord Is King." Miss McCollin was born in Philadelphia, October 24, 1892, studied piano, organ and

proclamations, orders, etc., etc., as they are promulgated by the several departments, and the many special committees and agencies now in operation at the National Capital. This official Journal is posted daily in every postoffice in the United States, more than 55,000 in number, and is

time to essentially important war work, and a fundamentally patriotic service will have been performed by the public.

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ing." Miss McCollin was born
a. October 24, 1892, studied
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THE ETUDE

JUNE, 1918

VOL. XXXVI, No. 6

Honey or Gall? Which?

ABRAHAM LINCOLN, our American symbol of common sense and nobility of spirit, is reported as saying one time:—

"You may talk to me of discipline, but I know that one drop of honey is worth ten gallons of gall."

Perhaps one of the reasons why you have not been able to get the results you expected in your music teaching is that you have been depending upon gall rather than honey. Gall irritates, embitters, makes the pupil antagonistic, resentful. It breeds a mean spirit and keeps things constantly in a turmoil. It produces far more obstacles to success than anything else. The most unpleasant message can be conveyed in such a way that the pupil will understand and be benefited, but it will not be done by coating it with gall, but by coating it with honey. Abraham Lincoln knew. No man ever handled his friends or his enemies with more success and good sense. If you are not too old, too calloused by your prejudices, there is a wonderful lesson for you in this. Thy it for awhile and see if you can't make it a habit. When you see a man accumulating many fine business or professional friends, rising from one position of prominence to another, you will find that it is by seeing the best in things, rather than the worst, and building up his best side rather than his worst, that he succeeds.

When Doctors Disagree

The art of musical composition is, and always has been, in a state of flux. Attempts to codify it on some permanent basis become ridiculous for their transitoriness. Certain basic principles remain, but the human ear refuses to remain static. Like all phases of human perception, the degree or quality of perception varies with the individual.

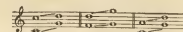
Certain individuals have extreme sensitiveness in taste, others in smells, others in sight, others in touch, and others in hearing. The touch of the blind man, the taste of the coffee-taster, the color perception of the artist, are all notable instances. This is sometimes extended to cover races and groups of people considered geographically. For instance, it is reported by some that the Zuni Indians have such wonderful sight perception that they can see the stars in bright daylight. It is also said that color perception of the people of France and some parts of Italy is so highly developed that they are amazed that people of other countries do not notice the difference in colors which they so readily observe.

Thus in music many people have wonderful hearing. Mozart was a notable instance, as was Debussy. When such a man has a feeling that a certain chord is agreeable to him he indulges in that chord, no matter what others may think about it. His strong sense of ego convinces him often, that because he likes a chord, the rest of mankind should like it also. This unreasonable attitude has been the doom of many a composer.

No composer has a right to assert himself through such iconoclasm until he has digested the music of the past and understood the art theories of his predecessors. Debussy, Schönberg, Grainger and other iconoclasts became wonderfully well versed in all the great music of the world before attempting to steer out into new fields.

However, it is interesting to observe how different com-

posers and theorists vary, even in simple matters. Here is an example quoted by Grove. It pertains to Hidden Fifths and Octaves; that is, fifths or octaves produced when two parts or voices singing together move in similar motion (in the same direction) toward a single fifth or octave, to which one of them, at least, progresses by a leap, as in the following example:



According to the rules of old-time harmonies, such fifths were prohibited under special conditions. Many ears still find the results, where they are used, very "thin," "empty" and "weak," particularly in writing for voices. Yet the following quotations from three authorities show how authorities disagree, even upon this very elementary subject:

JADASSOHN
Allowed not allowed possible not allowed

TCHAIKOVSKY
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MACFARREN and PROUT
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Dr. Hugh A. Clarke, Professor of Music at the University of Pennsylvania, contends that the rule regarding "Hidden Fifths" and "Hidden Octaves" is nonsense. "And even successions of perfect fifths are good sometimes. There is a celebrated example in one of Beethoven's Sonatas for 'cello and piano', in which the cello plays in succession C and G and D flat and A flat; repeats them in several times, it occurs in the resolution of an augmented sixth, when it is always good. Of course, in modern music it frequently occurs. However, pupils should, of course, strictly observe the rule when learning."

Something to Look Forward to

The coming teaching season (1918-1919) will be the most significant in the history of our country. Never before has music played such a corrigible part in human affairs. With all Christendom aflame, with hearts torn to tatters, men worked to a nervous frenzy, and all our country calling for a steady stream of gold to keep the national activity at a white heat, music has played a wonderful and noble part. People have come to a new realization of the need for music, and we confidently predict that with the enthusiastic co-operation of all teachers and music workers musical education in the United States will receive a serious and earnest support from the public, far greater than anything we have ever known before.

Meanwhile thousands of people who have benefited by war-prosperity will want to commence music lessons at once, and the live teachers will find out who those people are by advertising in their districts. Forego your vacation this year and put the profits of your summer's teaching in Liberty Bonds.

The Teacher and the New Prosperity

LITERALLY millions of people in America are now tasting the results of a new prosperity about which they had never even dreamed. It is gressome to realize that this prosperity comes from the grim business of war, but at the same time the United States Government properly recognizes that the manufacture of war materials and the stabilization of the economic situation here at home is a patriotic service quite as essential in every way as that of the men in the trenches, who could not stay there for an hour were it not for the labors of those at home.

A worthy mechanic, who had never received more than \$15.00 a week, suddenly finds that, owing to the new prosperity, he can earn from \$80 to \$60. At first he and his wife resolve to save up for old age, or the proverbial "rainy day." Then at the end of three months of saving he finds himself in the possession of a sum that he had previously regarded as a small fortune. Why not have a little taste of the life so long denied to him and to his family. Accordingly he buys himself a \$65.00 suit of clothes and his wife a diamond ring. A piano and a talking machine move into the parlor, and little Sadie, who had longed for music lessons for years, suddenly realizes that dreams do sometimes come true.

Thousands of teachers in America will, of course, benefit from this condition, and they can be of direct service to Uncle Sam by fostering it as much as possible. Be on the alert for an opportunity to help. Don't despise the man with a chance just because he has not been able to get the benefits he for years may have aspired to have. Do all you can for him and for his family. The result will be that musical education in America will receive a new and powerful impetus, and American music teachers can have an important part in building now for new musical triumphs in our country for the future. Musical talent is not a thing of the rich or the poor. It often happens, however, that those who have longed for opportunity work harder when it comes, and the new prosperity will open the doors of musical paradise to thousands.

"Scarcely More Than a Few Notes"

WHEN Beethoven, one of the most industrious of all composers, was passing on toward the end of his long and glorious career, he said, in a letter to his friend, Schott: "I feel as if I had written scarcely more than a few notes."

The truly great are always discontented with their accomplishments. One of the ways in which to measure a weak personality, especially in music, is to find whether the individual has ever appreciated how little even the greatest of men can do in a lifetime. The man who lets himself be deceived into thinking he has done much when he has not done a fraction of what the really great have done, is one of nature's cruellest jokes.

St. Job

VERY few musicians know how near Job came to being the patron saint of the art instead of St. Cecilia. In 1502 a musical society was organized in the fateful city of Louvain, Belgium. According to the times, the organizers submitted the statutes of the organization to the magistrate. The legal gentleman looked over the papers and then came to the decision that St. Cecilia was the proper saint. This, it is said, was one of the first times when St. Cecilia was connected with the thought of music. There is a tradition that an angel was attracted to earth by the charms of her singing. Other than this very little is known about her, except that she converted her husband and his brother to Christianity, that the pagan authorities condemned them all to death, and that she was placed in a dry bathtub over a fire and was thus tortured until an executioner beheaded her.

Just why the mediaeval musicians were wont to select Job as their patron saint no one knows, but there was something humorously significant in the name as applied to music: Job, the apotheosis of patience, gloriously rewarded by being relieved of his troubles, from boils to loss of his family and

property, surely went through the tortures of a kind of earthly Gehenna, enduring all with sublime patience. Patience is the virtue which music-study most demands. Moreover, music is not only demand patience, but cultivates it, since no one can study the art without realizing that impatience leads to repetition, and repetition of wrong notes is waste. Monumental, Job-like patience is the remedy.

Job, because of his avalanche of afflictions seems to be a subject for ridicule among those who laugh when the unfortunate in a play comes to grief. It may be interesting for ETUDE readers to know that "Job" has been produced as a poetic drama in New York with great and serious success. Parts of the "Book of Job" have been given musical setting several times, the most notable being the oratorio by Hubert H. Parry, first given in 1837. It was also made into an opera twice during the early part of the last century.

Singing to Victory

DID you read the inspiring, sane, convincing letter of General Hugh L. Scott in the last issue of THE ETUDE? It was the letter of the shrewd, experienced, thinking leader, whose years of service in the United States Army have led him to understand that victory is as much a matter of morale as of muscle. Muscles contain the energy of the body,—morale is the energy of the soul triumphant.

When the American Army moved gallantly up to the battle line it was a singing army,—an army confident and determined. That should be the spirit of all America now, as we are at the dawn of the greatest struggle the world has ever known. There is no place for the man who falters, who looks down when we must look up. No matter how you fight, if you can go at it with a song on your lips you will meet your adversary more confidently than if you meet him with a heart filled with fears, anxieties and timidity. General Scott's words are historic. Read them:

"Music helps against those insidious influences which break an army's enthusiasm. A singing army is a fighting one, not because it sings, but because it has the enthusiasm which comes from singing."

Rudder or Rocks

THERE is a peasant proverb of Brittany, where the folk live or die by the sea. It runs:

"He that will not answer to the rudder, must answer to the rock."

More musical careers come to ignominious endings because of lack of steering than for any other reason. The ship of Talent, manned by Youth, its sails filled with the breezes of Enthusiasm, set out upon a fair sea toward a glorious goal. When it is steered by a strong hand, guided by the voice of experience, it may sail on triumphantly through storms, treacherous currents and dangerous shoals. Alas, in a greater number of cases Talent goes blissfully into Dreamland—the hands drop from the tiller and the ship heads for the ever-waiting rocks.

The very ethereal character of music, the entrancing distractions from real attention to the big matter of steering straight, the social whirl, the tendency to "putter" rather than labor, the inability to see straight and clear by reading the lives of other successful musicians and using them as charts to the harbor of success,—all seem to keep the music student from steering along a straight course. It is not nearly so much the perilous tempests of fate that lead to the rocks as it is the fact that the student never learns from his experienced advisers how to steer straight, and if he does learn he permits his hands to leave the helm so often that all his efforts fail to bring him back to the true course until it is too late. "TOO LATE!" that is the inscription on the rocks that have wrecked many a musical life.

"He that will not answer to the rudder, must answer to the Rocks."

The Spirit of the Masters

Third in a Highly Important Series of Conferences with the Eminent Virtuoso

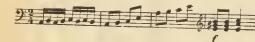
HAROLD BAUER

While each one of these interviews may be read independently, the whole series is of such practical value, not only to teachers and students but to intelligent music lovers as well, that we give a list here of the topics covered in each conference. Only those who know Mr. Bauer's sincere and sympathetic interest in all matters pertaining to his art can appreciate his personal concern in presenting discussions of these problems.

- I. April ETUDE: { Preparing for the Study of Bach, Haydn and Mozart.
- II. May ETUDE: { Preparing for the Study of Brahms, Mendelssohn and Beethoven.
- III. June ETUDE: { Preparing for the Study of Schumann and Liszt.
- IV. July ETUDE: { Chopin and the Modern Masters of the Pianoforte Composition.

Preparing for the Study of Schumann and Liszt

"The student, in approaching the works of Schumann, must realize first of all this remarkable composer's tendency to have his music represent some fixed idea or mood. This manifests itself quite naturally in his work for little folks, the *Album for the Young* and the *Kinderstücke*. Children love the pictorial, and when *Knecht Ruprecht* starts in with the rumbling child



mind has little difficulty in picturing the Christmas Knight approaching upon his merry visit. And if the reader will mentally review Schumann's works for the piano, he will find that the majority of the works of this composer are imbued with a precise and often very vivid idea. One has only to recall in turn such famous works as the *Davidbänder*, *Caricatur*, *Krätzeliana*, *Faschingschwank aus Wien*, etc. It would seem, that in Schumann's mind, the image back of the music was as constantly present as the music itself. His pianoforte works are either descriptive in the rarest sense, or else they are musical productions emanating from meditations upon some subject dear to his heart.

Schumann's Pronounced Individuality

"It therefore behooves the student of Schumann to leave nothing undone to study the biography of the master, as well as his writings upon music. There is no other composer where such a course is more profitable. Although Schumann died when he was only 46 years of age, he was a most voluminous writer of both music and comments upon music. His letters, like those of Wagner, are a literature in themselves. For instance, in the *Fantaisie in C Major* there is a theme repeated with almost monotonous insistence through the entire first movement. It invariably stops upon the dominant throughout the composition until the very end. The theme is



"This work has been frequently criticised because of the failure to grasp its poetic significance. It transpires at the time when his suit for the hand of Clara Wieck was being stupidly combated by her crusty father. The ever recurring theme, cut short upon the dominant and

never resolving, represented something for which Schumann was always hoping but could never attain. It was the yearning of his poetic soul for the life companionship of the one woman whom he knew could be his associate, friend and wife. Thus the theme goes on and on, always aspiring, never resolving, until the very end of the movement where, in a vision of ineffable beauty, it finds its rest on the common chord, signifying, the spiritual calm to be gained when the strife is over. This is the way in which the movement concludes:



"Another remarkable thing about the work of Schumann was that despite the unusually sympathetic understanding which he showed for the work of other composers, including Chopin, who could not seem to realize the great genius of Schumann, his works show an individuality, style and treatment so distinctive that any musician familiar with his style will invariably identify a previously unheard piece as the work of Schumann. He produced compositions of great variety, both in form and content, and yet there is always the atmosphere of Schumann, something which can be as unfailingly recognized as the perfume of a flower.

"Schumann's tragic close is shown in the tendency of his works. They take on more and more of the mystical character as he approaches the end. His was a beautiful talent—unselfish and sincere as it could be, both dreamy and powerful.

Virtuoso Liszt Versus Composer Liszt

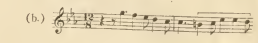
"Liszt to my mind was one of the very few composers who saw in Beethoven what we have discussed in the early part of this interview; that is, the organic development of a theme. Liszt was inordinately fond of Beethoven and made pianoforte transcriptions of all of Beethoven's Symphonies. Practically all of Liszt's greater compositions are built up according to the idea of the organic development of the theme. In other words, Liszt had a plan akin to that of Beethoven and employed it. Please do not think that I am referring merely to the cut and dried development of a theme as prescribed by the Sonata form—First Theme, Second Theme, Episode, Working-out Section, etc., etc. It is something vastly more integral than that.

"For instance, upon the examination of his great *E-flat Concerto* one finds that all of the themes grow from one another. One never finds a geranium grafted from an acacia tree, and in Liszt all of the themes he

employs in such a work are native to that work. Here is the first theme:



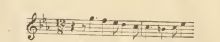
"The theme of the slow movement is based upon the last notes of group (b):



"The second movement contains this:



and the third movement:



which evolves into:

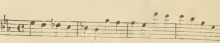


"Observe how the theme of the scherzo is contained within the same group.

"In the last movement we find this, showing how closely knit the whole structure is:



"The theme of the last movement the same as the melody of the Adagio:



and the thematic material of the three previous movements is used throughout, the most characteristic example being perhaps the extension of the last three notes of the principal theme of the first movement (a) as follows:—

"Wagner and Liszt are often compared. To me such a comparison is useless, because they sought different aims. Wagner with his incessant *leit motif* can become very tiresome. The idea of labeling every individual in the opera with a kind of melodic tag has never appealed to me. It seems too much like putting up signs 'This is a House.' This is a 'Dog,' after the manner of the Elephant Theatre. It seems to me very elementary, easily contrived, and more or less of a blot on Wagner's estheticism. Wagner is not great because of the *leit*



HAROLD BAUER.

motif, but great in spite of it. To my mind the leit motif is something that will in time be abandoned as an unnecessary triviality.

On the other hand, Liszt in his symphonic poems, notably *Tasso*, has produced organically constructed works of art in which the living theme is developed just as human beings develop under the influence of the sun, the rain and the snows that fall upon the world.

"Mendelssohn, Joachim and Liszt should be given everlasting credit for compelling the world to realize and appreciate the grandeur and nobility of Beethoven's genius. Beethoven, when he attempted to escape the beautiful but less vigorous chains of Haydn and Mozart, was looked upon as a madman by the public. Indeed it was not until late in his life that the public commenced to show any great liking for some of his earlier works.

Absolute Time

A Study of the Heart Beat in Relation to Rhythm

By Oscar Schell

RHYTHM, in music, seems to have, but one counterpart in the human body which can be used as a standard for absolute time. This is the standard which regulates all our physical actions—the heart beat. According to it we breathe, walk and run, and it is likely that, if left to our own impulses, we also regulate our singing and playing by it. Even in a state of greatest quiet the heart is not likely to drop to less than thirty-eight beats per minute; we may therefore assume that the slowest music cannot be rendered understandingly at less than, say, 4/4 time, nine bars to the minute, or for 24 time, eighteen bars. Even at this speed it is likely to be misunderstood by a younger person or any one with an untrained ear, which cannot conceive so slow a progression, and therefore automatically subdivides the bars. Thus it happens that untrained players nearly in every instance render 4/4 in 24 time, and make two bars of waltz time of every 6/8 time composition, instead of accenting each measure in 2/4 time. This is not unusual even among virtuosos.

Similar conditions meet us at the extreme of speed. The most violent exercise does not usually make the heart beat to beyond 120 to the minute, which would be thirty bars of 4-4 time, or sixty of 2-4 time. If it is likely to crowd more accents into the minute, it is likely that the ear will automatically subordinate them.

How Fast and How Slow

A PIECE is played *allegro*, *andante*, *adagio*, or whatever may be the case, not because the composer has arbitrarily marked it so, but because some quality in its structure or inner nature requires it. Bach trusted so confidently to the musical perception of the player that he deemed it unnecessary to add any directions as to tempo, those at present found in his works having been added by editors; but since his day it has become the universal custom to indicate the tempo by the use of conventional terms or metronome marks.

However, it is a great help to a performer to understand the real underlying principles which govern the matter of tempo, and we cannot do better than to quote a few very important paragraphs from M. Lussy's excellent work, *Musical Expression*.

1. "Pieces with rich harmony, full of suspensions, anticipations, discords, reiterated notes; or pieces written in irregular rhythms, in a low pitch, or in exceptionally long notes, demand a slow tempo."

2. "Pieces of regular and slightly varied metrical and rhythmical construction, in which the rhythmical and metrical accents coincide and the harmony is simple, demand a quick tempo. Such pieces demand large chords, and a rapid tempo. On the other hand, but little or no *rallentando* or *accelerando* or expressive accents. A quick tempo is like a carpenter's plane, which passes over all inequalities and irregularities, leveling and carrying everything before it."

3. "Compositions which have a certain richness of harmony and rhythm, and are yet devoid of complications and irregularities, require a moderate tempo. It is evident that the tempo indicated at the beginning of a movement does not necessarily rule it from beginning to end. Changes in the rhythmical and harmonic structure of the phrases must produce a modification of the speed."

Wagner, in his *On Conducting*, gives some very enlightening hints. (The book is written in a rather

It was much the same with Chopin. His *Nocturnes* were accepted because he followed the popularity created by those of Field,—but his greater works were often ignored for the trivial compositions by Herz, Kalkbrenner and others since forgotten. Liszt, as well as Schumann, recognized the genius of Chopin and fought valiantly to make the public realize his greatness.

"The *Fantasia* and *Arrangements* of Liszt are, in the most part in a class by themselves. It is the custom to disparage works of this sort, and indeed their showy superficiality frequently deserves condemnation. However, such compositions as the *Don Juan* and the *Rigoletto Fantasia* and some of the Liszt arrangements of the Schubert, Schumann and Chopin songs, are real masterpieces for the piano and none but the superb would scorn them.

and create 4-4 or 6-4 time, just as it cannot long listen to the ticking of a clock without subordinating every second beat, that is, creating 2-4 time, this being carried over to the point of apparent suspension.

If the young mind cannot grasp very slow time because of its lack of relationship to a younger and faster heart-beat, neither can it grasp the relationship of a multitude of subordinate notes to the dominant one at the beginning of the bar. A very young child cannot count beyond 3—and most untrained performers cannot follow anything except waltz time in its simplest form.

These limitations should warn us against presenting more notes in one bar than the musical mind is ready to classify and assimilate, and guide us in keeping to the simpler forms rather than risk the automatic subdividing which the mind inevitably uses in self-defense against an influx of unassimilable matter, which through force of habit leads to a later misinterpretation of all complex rhythms.

The influence of the heart beat will also explain why we should not expect a rigid time interpretation from the highest speed, but rather a more or less approximate interpretation to-day as to-morrow. The one will be an artificial echo of what we or some one else felt at a certain time; the other an inspirational expression of the moment and a true rendering of individual feeling.

poetic style, to combat certain errors which were common in the conducting of his day, so we merely give a gist of his ideas, in brief form.)

A piece in which the beauty lies in the richness of the harmony and the elaborate gracefulness of the melody, can scarcely go too slowly, within reasonable limits, a piece in which the interest lies in the liveliness of rhythm rather than any song-like quality, can scarcely go too quickly—the faster the better, in fact. (Such a movement Wagner calls a *Nitche Allegro*.)

A piece which combines liveliness of rhythm with song-like quality can best be judged as to tempo by actually singing (with the human voice) the principal melody. (Such a piece Wagner calls a *Sentimental Allegro*.)

The acoustic conditions of large halls often compel a somewhat slower tempo, for the sake of clearness. Organists who play in great cathedrals, where there is more or less of an echo, have a special occasion to notice this. Then, too, the instruments provided for use in large auditoriums—large organs, full-sized concert-grand pianos (and where a chorus takes part, a large chorus)—have a superior richness of tone, and this in itself encourages a slower tempo. On the other hand, if one has a voice of light quality and limited power, or plays on an instrument of that character, in a small hall, more rapid tempos are in order. The

art of making the most effective use of Massenet's well-known song *Elgie*, once by a singer with a sweet, clear little voice, the other by a singer with a rich sonorous voice of great dramatic power, which were almost equally effective, owing to the fact that both singers were artists enough to choose a tempo adapted to their own voices and to the different halls in which they sang; the tempo in one case was nearly double what was in the other. This is an extreme example, but serves well to illustrate the principle.

Make Your Summer Count

By Mae-Alleen Erb

Why not spend your summer profitably in so far as your musical welfare is concerned? If your teacher has not given you an outline for vacation study, do not "keep up" your practice in aimless fashion by skipping from one thing to another, or, as so many are prone to do, let the days slip by while you are deciding what to do. Instead, have a goal to urge on you. The writer has always found the strengthening and equalizing of the hands a fascinating and extremely helpful program for summer study.

Everyone knows that, of the fingers, the fourth and fifth are the weak ones; of the hands, the left. Concentrate on these "weaknesses" and you may be certain that two or three months of such practice will be of lasting benefit to you.

The right hand during this "equalizing" period will need the least attention, except for the discipline of the fourth and fifth fingers. This may be had by trilling exercises. If you are fortunate enough to own a Metronome, by all means use it. Turn it to quarter notes (one note to a tick, then in eighths, triplets and sixteenths, setting the Metronome at 60 and working each group up to the highest speed possible before going to the next.

An exercise for the weak fingers which may be used hands together as well as hands separately, is played with the third, fourth and fifth fingers. Its range is two octaves or more, beginning on Middle C and is played ascending and descending. Use each key in turn and finger as shown below:

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| C | D | E | F | G | A | B | C |
| 3 | 4 | 5 | | | | | |
| | | | 3 | 4 | 5 | | |
| | | | | | | 3 | 4 |

Begin this exercise slowly, with the Met. 60 and proceed noth by noth to Met. 160. Then move the pendulum back to Met. 60 and play in triplets to the highest speed you can attain comfortably. Be careful to lift the fingers high and to play decisively, for all this helps to strengthen the muscles.

For the left hand work, review in all keys, the major and minor scales and arpeggios. You have discovered, no doubt, that each hand is more efficient when they are to play forward; therefore spend most of your time on the backward forms, which will necessitate beginning in the treble and descending for the four octaves. Use Metronome marks given below:

| |
|------------|
| 60.....208 |
| 60.....160 |

Keep a record of the speed you reach from day to day, and when regular lessons commence again, you will find that each hand is more efficient than when above outlined, supplemented by studies and pieces for the left hand alone will furnish you novel and valuable material for summer practice.

The Art of Simplifying

By L. E. Morse

In the study of any musical instrument, it is important that the student learn to simplify the difficult passages. While it is preferable to play the music as written, there are times when this cannot be done. For instance, shows of one night stand the give-up rehearsal, which really requires three hours, and others which afford no rehearsal at all, it becomes necessary to practically read the music at sight. Here's where the art of making the most effective use of Massenet's well-known song *Elgie*, once by a singer with a sweet, clear little voice, the other by a singer with a rich sonorous voice of great dramatic power, which were almost equally effective, owing to the fact that both singers were artists enough to choose a tempo adapted to their own voices and to the different halls in which they sang; the tempo in one case was nearly double what was in the other. This is an extreme example, but serves well to illustrate the principle.

How to Become a Good Teacher

By Professor FREDERIC CORDER

Of the Royal College of Music, London, England

I AM able to look back over forty years of experience of teaching the arts of music and piano-playing—two different subjects, often confused, and I should like to relate, without affectation or egotism, the sum of my experiences, in the certainty of its proving useful to others. It seems to me that the art of teaching is quite a modern development. If we may trust any writers at all, up to about the year 1850 the early methods of instruction in all matters—not only music—were crude in the extreme, consisting in setting the pupil an uncongical task and leaving it to him to find out how it was to be achieved, then merely scolding or otherwise punishing any failure. Dickens, you know, has given us many—of course, humorously exaggerated—portraits of such teachers, from Mrs. Pipchin in *Dombey* whose system, he says, was not to encourage a child's mind to develop and expand itself like a young flower, but to open it by force, like an oyster—down to the dull-witted Bradley Headstone and the grandiloquent Miss Twinkleton—humbly all. Such figures are, I am glad to think, becoming impossible in the present time, when teachers are really trained for their vocation, and the day of the clergyman's orphaned daughter, who took to teaching because she was fit for nothing else (admirable reason!) and who, in the novels at least, did no good whatever to her pupils, but wept and fainted, was persecuted for her employer or the villain of the book and ended by marrying—marriage—the day of this favorite creation of the novelist, if it ever existed, is now past and over. Teachers, I say, are seriously trained in their profession, and though this is still not so universally the case, music as in other branches of education, we are improving every day. Some of us are still apt to fancy best results in playing and teaching music, and that proficiency in playing and teaching music is the ability to instruct others in those arts. There never was folk who regard lessons in the same light as patent medicines; people who have really learnt anything should know better.

A Horrible Example

Take my own case. To what end my personal studies were directed does not matter; but I came out into the world at five and twenty and found myself confronted by two alternatives—starvation or starvation. I did not tend to sweeten an uncongical task, but I swallowed this down and tried to do my duty. Heavens! With the best efforts to conceal my feelings it was impossible not to betray them sometimes, or at least to let the pupils divine that I was not happy. I foolishly thought myself a perfect angel that I did not was very bit as incompetent as they. I was firm in the decision that the student-world consists of two classes, the clever and the stupid. With the clever pupil the teacher had all the merit of success, and with the stupid the blame rested on the victim itself. And with the nasty I to my self-esteem came from an article I read in a paper by a famous teacher. I remember the very words to this day: "It may be said that the student-world consists of two classes, the clever and the stupid. With the clever pupil the teacher had all the merit of success, and with the stupid the blame rested on the victim itself. And with the nasty I to my self-esteem came from an article I read in a paper by a famous teacher. I remember the very words to this day: "It may be said that the student-world consists of two classes, the clever and the stupid. With the clever pupil the teacher had all the merit of success, and with the stupid the blame rested on the victim itself. And with the nasty I to my self-esteem came from an article I read in a paper by a famous teacher. I remember the very words to this day: "It may be said that the student-world consists of two classes, the clever and the stupid. With the clever pupil the teacher had all the merit of success, and with the stupid the blame rested on the victim itself. 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tion that you can never lean back awhile and think your own thoughts!"

Can there be teachers of this kind in the present day? One has heard incredible (but true) stories of such in the past; of Ernst Pauer, who used to read the newspaper by the fire, shouting out an occasional reproach when the pupil played a very wrong note; of old Sir Julius Benedict, who would wake up from a profound slumber and find himself two, or even three, lessons farther on than he expected; but surely we have got past all that? There is no longer any reverence left for the schoolmaster *as such*, for his cap and gown; unless he can prove his quality he will soon be despised as a humbug, and the pupils know what they want and see that they get it, as a rule.

Talent May Be Latent

The two lighthearts of the earnest young teacher are lack of talent in his pupils and lack of industry. The former, I assure him, is very often more apparent than real. Ignorance always seems like stupidity, but it is a great mistake to confound the two. You probably cannot recall your own bewilderment of mind when you were first learning music, but at least you can remember that a helpless idiot you felt when you first tried to ride a bicycle. I ask you to recall that paralyzed sensation of clinging to the handle-bars for dear life when you try to teach a beginner, and you will realize how our nerves react when our muscles and limbs are asked to exercise themselves in any unwanted manner. If you can hear this in mind, you will at least pity and sympathize with the awkward attempts of the unskillful learner instead of losing patience. This latter is quite a different matter, besides being silly and a confession of weakness.

Another thing to bear in mind is that talent is not always immediately manifest. It is useless to define talent as a natural gift, for it is a very elusive and subjective. You cannot really like a thing until you have had some experience of it. Make the approaches to music as inviting as possible—minimize the drudgery of the early stages and at least give opportunity for a liking to declare itself. But in truth talent consists chiefly in noticing and remembering. We ignore ninety per cent of the things presented to our senses, and only notice what we choose to notice. In memory, this is entirely a matter of will; if we find it necessary to our welfare, we can remember anything. One of my schoolmasters had a favorite retort when a scholar had "forgotten" to bring his copy-book. "You ever forgot to put on your waistcoat?" he would ask. "Why not?" And no answer was ever attempted. There is far less in the conventional idea of "talent" and "gifts" than is generally supposed. It is a silly theory that you either have or haven't them; but while the amateur devoutly cherishes it, the experienced professional scoffs.

Every Pupil a Fresh Problem

Still, there is no getting away from the fact that most of our first pupils will be terribly bad. But set against this the fact that your first lessons will be equally bad, for whatever theorists may say, you cannot learn how to teach except by experience, and even then every fresh pupil is, in some respects, a fresh problem to solve. That problem is represented by the word *individuality*, and will usually involve the second of the two big beasts mentioned above. "How shall I get this question interested in learning to play?" That is the one question the teacher has to be perpetually seeking for new methods of answering. It is no use to generalize and say that the average girl is unmusical, a born slacker, or anything like that. *There is no such thing as an average person*; pupils are all different—completely and perpetually different. With many it will be sufficient to realize that the teacher is really interested in their progress for them to become so too; the spirit of imitation is strong. With others it will be useful to play on the follies of envy and jealousy, mentioned (casually and with great tact) the superior progress of other pupils—especially their superior industry, for the spirit of emulation is stronger. Above all, the greatest experience is required to know when and how to scold, when all other methods fail. As a rule, the teacher who rates his pupils perpetually, disgusts and discourages them, and there are a hundred more efficacious ways of improving an apparently hopeless slacker than by getting angry. My own teacher, Isidor Seiss, used to make his own life and that of his pupils quite miserable by his ungenerous temper, which did no good—for we were all earnest professional pupils—and only made him to the grave. Avoid scolding as far as possible, and show your disappointment at idleness as

delicately as the particular case will allow, for the spirit of wanting to be liked is, in most young people, the strongest spirit of all.

Do not forget, either, to criticize your own work perpetually, and compare it, in a spirit of open-mindedness, with that of other teachers. Beware of shibboleths and "methods." When a mother comes to me and insists upon her daughter being taught on the "Deppo," or "Madame Schumann," or this, that and the other method, I always protest that I have never used any other, and then proceed to teach just in my own way. They never have the least idea of what any of these patent "methods" are, and provided you give good results, you will have no trouble with them.

Finally and in conclusion, my brethren, be prepared for plenty of failure and disappointment, all of which you must resolutely put behind you and forget. You are often found teaching a very attractive pupil, an ungrateful and leave you for the superior attraction of a foreigner with a great name; your best school may burst up, owing you money you can ill-afford to lose; all sorts of unpleasant incidents are likely to occur, but so they are in any walk of life. On the other hand, if you do your work sincerely and well you will inevitably encounter, now and again, some friendly soul, some kindred spirit, who will abide with you, even after actual separation. Teacher and pupil will become life-friends—whether together or apart matters little—and existence will change from dull grey to the beauty of the rainbow. I do not hold out this prospect as a sugar-plum reward for being good; I merely mention it as a reasonable prospect of the results of unselfish labor. You need some such incentive, for I believe no one ever found teaching a very attractive pursuit at first—so long as they were raw and inexperienced, and mean. You often hear of the "born teacher," but I don't believe in there being a born anything, except a born idiot, and even these are made. But when you have really learned your job, whatever it is, you ought not to want to exchange places with any king or president that lives.

Why Bach?

By Wilbur Follett Under

Isn't it odd—or is there perhaps some psychological reason for it?—that all of the great composers, the one preëminent master whose music gives true delight to every real musician who listens to or plays such music, is the one whose name is the subject of almost all laymen who are forced to listen to it, is—Bach!

Let us see if there is anything to this odd condition of musical appreciation. Let us see if the mass of people who show such distaste for the grand old Cantor of Leipzig are justified, or whether the learned musician is right and the public taste should be modified.

If you had been reading trashy literature and were recommended a course of higher reading by some scholar, would it not manifestly be silly for you to exclaim that you have no taste for such dry reading! Rather would you insist the second of the two big beasts mentioned above. "How shall I get this question interested in learning to play?" That is the one question the teacher has to be perpetually seeking for new methods of answering. It is no use to generalize and say that the average girl is unmusical, a born slacker, or anything like that. *There is no such thing as an average person*; pupils are all different—completely and perpetually different. With many it will be sufficient to realize that the teacher is really interested in their progress for them to become so too; the spirit of imitation is strong. With others it will be useful to play on the follies of envy and jealousy, mentioned (casually and with great tact) the superior progress of other pupils—especially their superior industry, for the spirit of emulation is stronger. Above all, the greatest experience is required to know when and how to scold, when all other methods fail. As a rule, the teacher who rates his pupils perpetually, disgusts and discourages them, and there are a hundred more efficacious ways of improving an apparently hopeless slacker than by getting angry. My own teacher, Isidor Seiss, used to make his own life and that of his pupils quite miserable by his ungenerous temper, which did no good—for we were all earnest professional pupils—and only made him to the grave. Avoid scolding as far as possible, and show your disappointment at idleness as

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Well, then, Bach stands in music as Shakespeare, for example, does in literature.

Bach's music is pure, solid, absolute. If in playing or listening to Bach's music, nothing else be accomplished other than having made you think, then that alone makes it worth while.

The study of Bach makes the student appreciate the value of different melodies or voices sounding simultaneously, each of them independent of the others. He enlarges your scope for reading, memorizing and concentrating. It forces you to a certain degree of self-discipline, if you have never done this before, and trains both hands equally, giving independence of hands and fingers—a highly desirable attribute in piano or organ playing.

If the layman does not happen to be a music pupil at all, let him at least not scoff at Bach, but rather respect his music as an unknown quantity (to him) which might or might not have times have revered and lauded. If you are a piano pupil who yet has not acquired a

love for Bach, and all of the foregoing means nothing to you, listen to what some of the greatest masters of music and others have to say regarding the most respected and best beloved of all composers:

ROBERT SCHUMANN: "Practice industriously the fugues of good masters, above all those of John Sebastian Bach. Make the *Well-Tempered Clavier* your daily bread. Then you will surely be a thorough musician."

FREDERICK THE GREAT: "Gentlemen, there is but one Bach."

GOETHE: "To me it is with Bach as if the eternal harmonies were disclosed to me another."

ALBERT LAVIGNA: "One of the greatest musical geniuses of the world."

GUSTAV KOBBE: "Even the most advanced work of a Wagner or Strauss is as complicated and not so elaborate as a fugue by that past master of his art, John Sebastian Bach, who, although he was born in 1685 and did not live beyond the middle of the following century, was so far ahead of his age that not even to this day has he fully come into his own."

FANNIE BLOOMFIELD-ZEISLER: "I have long felt that the mental technique that the study of Bach's *Inventions* and *Fugues* afford could not be supplied by any other means. I do not hold out this prospect as a sugar-plum reward for being good; I merely mention it as a reasonable prospect of the results of unselfish labor. You need some such incentive, for I believe no one ever found teaching a very attractive pursuit at first—so long as they were raw and inexperienced, and mean. You often hear of the "born teacher," but I don't believe in there being a born anything, except a born idiot, and even these are made. But when you have really learned your job, whatever it is, you ought not to want to exchange places with any king or president that lives.

TERESA CARRENO: "Most musicians would say that Bach was the one great stone upon which our higher technical structure must firmly stand." ALEXANDER MCARTHUR: "The study of *Inventions* are in piano playing what the fifth proposition in Euclid is to students."

WILLIAM MASON: "At the present day, assiduous practice of the *Well-Tempered Clavier* is the utmost utility to each and every talented student of piano-forte playing who wishes to rise above mediocrity, as regards developing his fingers and his musical taste. For in none of the recent, easier piano-pieces does the left hand part contain such an independent treatment of the theme as in these *Inventions*."

THOMAS NIXON: "While the statements in the above article are in every respect true, some part of your physical anatomy and your physician prescribed certain bodily exercises that would positively benefit you, you were assuredly foolish to declare a distaste for those exercises! If you are a piano student, you will find in Bach's music a certain discipline to the fingers which will positively eradicate any carelessness that you may have previously been addicted to."

If you had been reading trashy literature and were recommended a course of higher reading by some scholar, would it not manifestly be silly for you to exclaim that you have no taste for such dry reading! Rather would you insist the second of the two big beasts mentioned above. "How shall I get this question interested in learning to play?" That is the one question the teacher has to be perpetually seeking for new methods of answering. It is no use to generalize and say that the average girl is unmusical, a born slacker, or anything like that. *There is no such thing as an average person*; pupils are all different—completely and perpetually different. With many it will be sufficient to realize that the teacher is really interested in their progress for them to become so too; the spirit of imitation is strong. With others it will be useful to play on the follies of envy and jealousy, mentioned (casually and with great tact) the superior progress of other pupils—especially their superior industry, for the spirit of emulation is stronger. Above all, the greatest experience is required to know when and how to scold, when all other methods fail. As a rule, the teacher who rates his pupils perpetually, disgusts and discourages them, and there are a hundred more efficacious ways of improving an apparently hopeless slacker than by getting angry. My own teacher, Isidor Seiss, used to make his own life and that of his pupils quite miserable by his ungenerous temper, which did no good—for we were all earnest professional pupils—and only made him to the grave. Avoid scolding as far as possible, and show your disappointment at idleness as

Coining New Words

We have observed on many programs, and even in some of the "copy" which comes to us from contributors, a curious attempt to coin a quite unnecessary word, *plianate*, to distinguish one of the gentler sex who plays the piano. There is no such word recognized in standard English dictionaries, and if one imagines that it is a French word, we would call their attention to the fact that this word is used in French to signify a person who plays the piano without regard to sex. The same thing may be said in regard to *violiniste*. There is no such word either in English or French dictionaries. The French word is *violoniste*, which is only a spelling, but the same word is used for a lady who plays, with no change of spelling, and in literature. It is best to stick to familiar and well-understood English words, as far as possible. An ignorant and incorrect use of forms borrowed from a foreign language is a barbarism.



The Great Lakes Naval Training Station Band was organized by Lieut. John Philip Sousa at the beginning of our war and has been instrumental in raising immense sums of money and large numbers of recruits. Incidentally Lieut. Sousa gave up a very large income for a slender salary in order to serve the Stars and Stripes. The band numbers over 250 men. It is one of the largest bands ever organized for continued service. The ages of the men are mostly from 18 to 21.

Let's Have More Music Than Ever

The United States Government Recognizes a Great Need

It is with the deepest gratification that we note the strong support being given to music at this time, when it plays so great a part in the "Cheer Up" and "Carry On" policies of the nation. If ever musicians and music teachers had a mission that mission is right now and here. American musicians are coming to the front, to the magnificent front. Those who have not actually enlisted in the military service as have Felix Schelleng, Francis MacMillan, Albert Spaulding, Percy Grainger (Mr. Grainger has taken out naturalization papers as an American) and many others are doing all they can to keep America keyed up to its great and glorious task of the present.

Music teachers, this is your great opportunity. No longer can people say that your part is an insignificant one. Music is inspiring our troops leaving for the battle line, music is comforting those who are waiting in anguish at home, music is firing thousands of young men with the zeal to enlist, music is helping to sell millions of dollars' worth of Liberty Bonds, Saving Stamps, etc. Music is helping the Red Cross, the Y. M. C. A., the Knights of Columbus, the Young Men's Hebrew Association, the Emergency aid. It is finding a place everywhere and is helping the new world to keep its head above the thunders of war, and able to maintain its unshaken activity and nobility as a nation fighting for high ideals and principles.

The world has suddenly awakened to the fact that even in the times of greatest stress we cannot do without music. In fact, one of the branches of the Government service has circulated a statement that wholesome, rational recreation is not to be regarded as a luxury but as a necessity, especially in war time.

Indeed, the United States Government, through the Department of Public Information, has recognized that Music is a great factor in promoting optimism, patriotism and confidence in this hour of national strain.

The part played by famous American musicians in playing for soldiers at our camps has done much to keep them mentally capable for the big tasks they have had to meet. The following is simply one letter of appreciation sent by Colonel C. P. Franklin, of Camp Crane, to Mr. Rudolf Ganz, after his voluntary recital at the camp.

"The commanding officer desires me to express to you his great appreciation of your service in coming to entertain the men of our camp. Work such as yours, by men such as you, is the finest way of doing one's bit, and you may rest assured of the appreciation this camp of everyone for your courtesy. We trust that your recollection of the event will be as pleasant as ours."

Mr. Ganz is only one of the men and women among American musicians who have gone from camp to camp, keeping up the spirits and

mentality of our boys. We must realize that the great new army includes thousands and thousands of men who have been accustomed to the best in art and intellectual life. To have the mental exercise and refreshment to which they have been accustomed suddenly withdrawn would prove anything but beneficial.

Wise Government Recognition

The newspapers of the United States recently received from the Department of Public Information the following quotation from Tux Ervum, which first appeared in an editorial in this publication. Its republication in any paper would, of course, benefit any one professionally or industrially connected with music, but that is not the point; the musicians of America and those connected with the musical industries stand ready to meet any readjustment which might be necessary in helping to win the war, but it would be difficult to conceive of any other way in which they could minister to a public need more forcefully than through their present work in music.

The following is the quotation from the Ervum editorial, circulated through the channels of the other publications. All material of this kind, pertaining to the present situation may be republished, with or without credit to the Ervum. It is a public of this journal with care and pass on the inspiration contained in the very unusual opinions sent to Tux Ervum by Lyman Abbott, General Hugh L. Hunt, Lieut. John Philip Sousa, Owen Winter, Hon. Henry Van Dyke, Ida Tarbell, Dr. Anna H. Shaw, Ralph Krasskopf, Monsignor Henry, Rev. David M. Steele, Macklin Arbuckle, Thomas Edison and many others. In this issue we are presenting a letter from Captain Rupert Hughes, again emphasizing this important point.

The American Federation of Musicians, affiliated with the American Federation of Labor, has been doing its part in promoting work connected with the war. Mr. Owen Miller, Secretary of the organization, in a recent letter to THE ETUDE, says, in part:

"Music is the twin sister of civilization. Without music civilization would be unbearable. At this time when the world seems to be plunging into barbarism through the frightful, brutal war, it seems out of the question that any one could consider music as other than an essential."

"Great soldiers have recognized the value of music in connection with the training of an army. On the march the troops are inspired by the music of their hands. They seem to be able to stand far more fatigue when they stand without them. In the camps the greatest pleasure of the soldiers are the concerts and entertainments given with the assistance of their own men. Far from the battlefields, where anxious mothers, fathers, brothers, sisters and sweethearts are scanning the casualty lists every day, the sweet consolation of music is of the utmost benefit."

Rupert Hughes on "Music as a War Need"

To THE ETUDE:

"Paderewski told me the other night that although Germany forbids the Poles to sing their National Anthem in times of peace, when she sends them into battle, she orders them to play it that it may fill their hearts with fire."

There is nothing that helps the troops across the miles like music, nothing that cheers or solaces them more in camp, nothing that more vividly expresses glory and the rapture of sacrifice and in expressing it rekindles it."

RUPERT HUGHES

CAPTAIN RUPERT HUGHES, U. S. INFANTRY

Rupert Hughes was born at Lancaster, Mass., January 31, 1872. He was educated at the Western Reserve University and at Yale. In his early life he was very greatly interested in music, did much work as a music teacher, and also wrote some notable books upon music including "Love Affairs of Great Musicians," "The Composer" and a "Music Lover's Cyclopedia." Great success as a dramatist, novelist and writer of short stories followed Mr. Hughes. He has been in the military service since the beginning of the war. For many years he has been interested in military affairs.

Relaxing the Muscles in Piano Playing

By Edward Ellsworth Hipsher

Tiz emotional element, or what generally is classed as expression, in piano playing, depends largely on the quality of tone drawn from the instrument. This quality, in turn, depends almost entirely on the condition of the muscles of those members of the body which act on the keyboard and through it on the vibrating strings. Tense, rigid muscles coming in contact with the keys are bound to produce soulless, unsympathetic tones; while free, supple muscles, responsive to the will and soul of the performer, are just as sure to draw forth tones characterized by beauty, sympathy, and a human, for lack of a more apt expression, we term a human quality.

To begin, we must concede that, during any use of the arms or hands, absolute relaxation of their muscles is a condition towards which we are to strive but which we never completely reach. Without contraction of the muscles there can be no motion of the member which they control. What we want is that the desired motion shall come about by the least possible contraction necessary to produce the desired result; and that, in doing this, all rigidity shall be avoided, the muscles maintained in a responsive, vitalized condition and used in a manner to produce the least possible weariness.

The Fingers

Let us begin with the easiest member to control—the finger.

We will first use a simple exercise, the first five letters of the scale of C, up to G and back, playing each letter as a whole note in slow common time; that is, giving each tone four slow counts. Spasmodic contraction and rigidity of the muscles used in playing come about more through haste and consequent nervousness, or through haste produced by nervousness, than through any other cause; so these conditions must be quite eliminated.

Let the hand lie easily in the lap. Pick it up with the palm down, allowing the fingers to droop in graceful curves as the hand comes to position over the keys. Let the thumb (right hand) drop on middle C, all the other fingers remaining at least a half-inch above the keys—a little higher will be better. Count four to this tone. Then, allowing the hand to remain quite at rest and relaxed, bring down the second finger on D, with a quick, sharp stroke, giving no muscles but those of the finger, and being quite careful that there is no jerking of the hand. At the instant this finger touches D, lift the thumb from C and to a position even with the other fingers not in use. You thus will secure a ringing, musical tone, a desirable legato, and will do so with a minimum of effort and contraction of muscles. Proceed thus to G and back.

For the left hand start with the little finger on C, the second space of the bass. Proceed as just directed to the thumb and back. Until you can do this satisfactorily with separate hands, do not attempt it with both at once. Also, after some trials on the tones of the scale of C, transpose it, beginning on any key of the instrument and playing the first five tones of the scale. Here you have the foundation of a finger technique and a study which you never will outgrow.

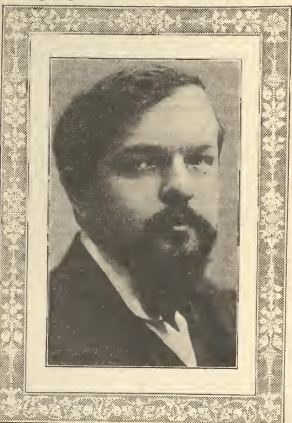
The Wrist and Arm

To develop looseness in the muscles of the wrist and arms, use small chords in which the extreme notes will not be more than a sixth apart. Thus a simple triad in its different positions may be used to avoid monotony. First, the wrist must be gotten into a relaxed or devaluated condition. To do this let the arm hang loosely at your side. Shake the hand back and forth and sideways until it begins to feel numb. Slowly lift the arm with the hand still vibrating. Bring the hand over the keyboard so that, as the hand vibrates up and down, the tips of the fingers will touch the keys just enough to make them sound, striking all a big blow at once and to guard against it; it is the muscles of the arm or wrist begin to tire or tighten, cease at once and begin with the other hand. When you have acquired the ability to continue striking the notes for some time with the wrist relaxed, use the same supple, try to develop more tone by grasping the keys with the muscles of the fingers just at the instant they strike the keys. This is an excellent preparatory exercise for wrist attack to be used on octaves or chords.

And now for playing full chords. Lift the hand and

forearm over the keys. Let their full weight fall on the chord, grasping the keys firmly with the fingers. With the fingers still on the keys, relax the tension of the muscles from elbow to fingers, bend the wrist upwards easily and lift the forearm till the fingers are lifted (and dragged) from the keys, allowing the hand and fingers to hang limply. If this relaxing of the muscles and lifting of the hand from a bended wrist is developed into a habit it will eliminate all cramping of the muscles of the hands and arms as well as relieve the pianist of half the fatigue of playing. Thus heavy chords become a pleasure both to execute and to be heard.

Relaxation is the key to much beauty in both execution and interpretation of music. To it the great Carreno attributed much of her success. By careful, thoughtful, persistent effort, any of us may acquire it in a high degree.



CLAUDE ACHILLE DEBUSSY.

The Passing of Debussy

The passing of Debussy, the great French composer, on March 26th, is a matter of such significance to the musical world as to call for more than passing comment. Debussy was in the height of his powers—his style, an inimitable and unique one, fully formed and developed—and he showed no trace of having exhausted his creative ability and fertile poetic fancy. His *Piolo Sonata*, one of his most recent works, showed his skill in a most favorable light.

Debussy's harmony is exceedingly original, overriding all the accepted ideas of the text-books, and using certain discords that defy analysis; he was alone one of the first, if not indeed, the very first to employ the "whole-tone scale" on occasions. His fame, however, by no means rests on his bold escaping from the older conventions—certain very cheap little tunes, whom it is not necessary to name, have endeavored to leap into fame by this stepping stone—but on the fact that he was a genuine tone-poet who sought out a new musical idiom in which to express ideas for which the old was no longer sufficient.

Beware of Small Slosses

By W. F. Gates

MANAGERS of factory or store do not fear the big losses, as they are equipped to detect the possibility of a big loss at once and to guard against it; it is the many little losses that cause them concern.

The music student may realize his loss of time if he is away from his practice two weeks or two months, but he may overlook the fact that if he skips on his practice half an hour a day for a month, he has lost three working days. An even greater waste than this is produced by not giving the full mental effort to the work in hand; in other words, in not doing all the time one's very best.

Habit

By Louis G. Heinze

It is just as easy to form a good habit as a bad one. Habit keeps your mind in the best trim. You follow a habit almost unconsciously, saving brain wear and time. Your mind grows round a habit, however, and you should be careful to acquire only good ones. Your body is marvelously capable of being trained to habit, and when it is well trained leaves your brain free for other things that are big and vital and creative.

Shall we here suggest several good habits for the music student to form?

GET THE HABIT of having a fixed time for practice, and allow nothing to interfere with it.

GET THE HABIT of slow playing, slow enough so that every note or chord is played, slow enough so that can be done the first time.

GET THE HABIT of punctuality in the attendance of your lesson. Do not miss a lesson unless you are too ill, for a lesson is needed most when it has not been properly prepared.

GET THE HABIT of practicing for others whenever you can.

GET THE HABIT of reading musical literature and THE ETUDE as often as time will allow.

GET THE HABIT of memorizing something every day, even if it be only one measure.

GET THE HABIT of playing only what is good in music.

The Inspiration of a Goal

By L. U. Williston

LOOKING ahead to a greatly desired goal is the first element in the success of the musician. If you have a goal, get one at once. Fix some glorious purpose in your mind—some definite concrete thing that you want to do. It may be merely the strong desire to play some particular piece, or it may be the hope of appearing in public at some concert. It may be the idea of writing a successful composition and having it published. If you have no goal in your music, your work is wholly profitless. The business man sets a certain aim every year. He says, "I am going to try to earn \$10,000.00 or \$20,000.00 this year." He may only reach \$4,000.00 or \$12,000.00, but his goal has helped him along to that.

Perhaps the best goal of all is that of planning to help others who need your help. Such a goal will add to your soul stature. The following lines from Robert Louis Stevenson have always been a great inspiration to the writer of this article:

"We live in an ascending scale when we live happily, one thing leading to another in an endless series. There is always a new horizon for overhauling men, and although we dwell on a small planet, immersed in petty business, and not enduring beyond a brief period of years, we are so constituted that our hopes are instant, like stars, and the term of hoping is prolonged until the term of life."

Have You Learned?

By Dorothy M. Latchem

HAVE YOU LEARNED to understand a piece of music merely by reading it, or as you would a poem or story?

HAVE YOU LEARNED to avoid playing that which is merely a certain short-lived popularity, and all so-called compositions which do not provide real musical nourishment?

HAVE YOU LEARNED that effort based on intelligent lines is bound to reap a world of accomplishment?

HAVE YOU LEARNED that there is never such a thing as a piece of luck, but that the aflghan of success is made of many squares of hard work which are slowly and patiently pieced together?

HAVE YOU LEARNED to conquer a difficult task with unflinching determination and a stolid perseverance?

HAVE YOU LEARNED the value of accurate observation and intelligent listening?

HAVE YOU LEARNED that without enthusiasm and stolid fortitude you can never rise in your profession?

HAVE YOU LEARNED to grin and bear, reach out here, draw back there?

HAVE YOU LEARNED that from the heart comes the final touch to art?

Practical Helps in Organizing a Summer Holiday Music-Study Class

How Hundreds of Teachers May Bring the Inspiration of Fine Music to Their Communities and Turn Their Vacations Into Liberty Bonds

EVERY summer more and more students continue their music studies right through the months of July and August, with perhaps only a week or ten days for vacations. In colleges, conservatories and Chautauques there is often as much or even more activity in music as in the middle of the Winter. It is the time of the year when the teacher can make those steps in advance without which she would go hopelessly on in a rut. It is the time when the ambitious student who realizes that this is an age of the keenest competition takes advantage of precious days to get ahead. This year the war prosperity will give thousands of students the long looked for opportunity. Many have wanted their children to study music for years. Now the golden chance has come, and while Europe is torn with the horrors of the great fight for democracy our children will be training themselves in those things which add beauty to peace.

Moreover, in certain parts of the country climatic conditions make music study in the Summer far more enjoyable and agreeable than in the Winter. This is especially true in certain rural districts in the Northern States, where traffic in Winter borders on the impossible. In these communities the other teachers to make every moment of the Summer count.

Other teachers very foolishly worry along with a few pupils, whereas they might have a full class if they only made a few steps to secure them. A little regular advertising, a few recitals and a series of letters have meant the difference between a full class and an empty one.

Practical Advertising

We give herewith a specimen advertisement which any teacher might use in a local paper to advantage. It gives all the principal points and gives them in an engaging manner. How many times it might be advisable for you to insert such an advertisement depends upon both your community and your ambition. There is a general principle in advertising that the value of the advertising investment is rarely realized until advertising has been continued for some time. In some instances advertisements have been inserted that, with a single appearance, have brought fabulous returns, but the music teacher should not look for this. Patience and enterprise in all other directions, supplemented by increased efforts to make the lessons exceptionally interesting, should prove profitable moves.

Remember that in the Summer season it is harder to hold interest than in the briskest weather, but at the same time one should realize that there are far fewer things to distract and it is easier to get attention the first time.

A fine idea to get attention early in the season would be to arrange a Patriotic Recital with a program similar to the following:

Music of the Allies

1. Everybody Sing—America.
2. Belgium.
- (a) Weys—Silver Bell.
- (b) Brauchmann—Fluttering Butterflies.
3. Ireland—O'Connell.
- (a) Bossi—On Swirl Waves.
- (b) Spambatti—Vecchio Menetto.
4. Great Britain.
- (a) Ireland—Field, J.—Nocturne in Eb.
- (b) Scotland—MacLure—The Fingert-me-not.
- (c) Wales—Men of the Elbow—March.
- (d) Canada—David Dick Slater—Fairy Dance.

(c) Australia—Grainger—Molly on the Shore.

(d) England—Benetti—Fountain.

5. Brazil—Gomes—Song of "J Guarany" (Vocal).

6. Japan—Poldini—Japanese Study.

7. France—Saint-Saëns—Mazurka G min.

8. Russia—Tchikowsky—Juno, Barcelona.

9. Portugal—Alente—Tango.

10. America.

11. Everybody Sing—"Star Spangled Banner."

Sovereigns of little national flags of the Allied nations are very inexpensive and appropriate. They may be obtained through all good department stores and large general mail order houses.

Don't expect to get new pupils, especially in the Summer, without enterprise and advertising. Pupils

desirable. A reduction of 25 per cent. from the regular Winter rates might do in some cases where a large class can be obtained. In other cases the Summer is the regular teaching season because of climatic conditions, and there could be no drop in rates that would be just to the teacher. It is not always desirable to advertise a reduction in rates, as such reductions rarely appeal to pupils who prove desirable in the long run.

An informal personal letter directed to parents, accompanied by an announcement similar to the newspaper advertisement, will bring more pupils than returns given at less expense than the newspaper advertisement. Ascertain the address of the parents of children in your community, and send them some such letter as the following:

"Dear Mrs. Watson: 'You may be pleased to learn that I have decided to conduct a Summer Holiday Music Course during the vacation season. Most children have far more fun in the Summer than in Winter and have less to take during the school days. The reason why so many children are really sad and uneasy during the Summer is that they have no regular daily work to engage their attention. It is my plan to make music as enjoyable as possible, so that every pupil will find a new delight in every day. I should feel very much pleased indeed to have you call some evening between eight and nine. Children grow up, and I know it, and the time for study is really surprisingly short at best.

Very cordially,

"ALICE P. HATTON."

Don't merely write your letter and then sit down, thinking that you have done all that can be done. Send more letters if the first does not bring its result. Always avoid the suggestion that you are pressing things unduly. Make opportunities to call upon prospective parents, outlining the advantages of music in the home, and in general acquainting them with the facilities you may have for teaching.

Confidence, enterprise, tact, hard work, a sincere desire to help and, above all things, a cheerful attitude and determination to do both to both you and your pupils enjoy every moment of the Summer Holiday Music Study Course, will work wonders for you.

This is not the Summer when the teacher can afford to take any excuse, time in idling. The whole world is at work doing its bit with a will, and this music to work" is the thought of the hour, and hundreds of teachers who, heretofore, have taken long vacations, will this year turn their vacations into Liberty Bonds.

Practical Advertising

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Bach paid a visit to Frederic the Great, King of Prussia, at his invitation, in May, 1747, and found him an appreciative patron. He composed a *Werk* called the *Art of Fugue*, also known as the *Musical Offering*, which he dedicated to the king.

Bach himself has told of his happy home life and of the little concerts he delighted in conducting with his sons, his wife and his eldest daughter. He took conscientious care of the education of his children, which was one object that proved attractive to him in moving from Cöthen to Leipzig.

Bach died on July 28, 1750, from apoplexy. About ten days before his death his sight, which had been wanting for several years, was mysteriously restored. He was buried near the church, but some years afterward the cemetery was moved to another site, and it is no longer possible to determine the real resting place of his bones. The wording of the resolutions adopted by the officials on the occasion of his death shows a singular ignorance and callousness to the fact that they were dealing with the memory of the greatest musical genius that had yet lived on the earth. The words read in part as follows: "The Cantor of St. Thomas," J. S. Bach, having died recently, is the sense of the consistory that a competent choir-master, rather than an organist, should be appointed in his place, although he should be able also to play the organ."

Some Points on How Rubinstein Taught

By Arthur Spark

Rubinstein rarely taught his pupils in private. He believed that the concert stage was the most appropriate place for one who wished to acquire a musical education.

Rubinstein, during lessons, rarely touched upon the strictly musical. He always began upon the spiritual side of the art rather than the mechanical.

Rubinstein rarely or never would play for his pupils during a lesson. His mouth usually served as the best medium in order to impress them of the intricacies of piano playing.

Rubinstein never permitted his pupils to bring a composition to him for study more than once. He declared that he was liable to forget what he had taught in the previous lesson and to create an entirely new picture were he to do so.

Rubinstein, for some mysterious reason, refused to grant his pupils the privilege of playing his own works. Rubinstein would kindly study the notes of the composition that his pupil was playing, allowing the player to commit no unreasonable errors, thus promoting accuracy in playing.

Rubinstein often said to his pupils: "Just play first, exactly what is written. If you have done full justice to it and then still feel like adding or changing anything, why, do so."

Rubinstein rather refrained from dealing in eulogical terms with his pupils. He was somewhat of a sarcastic nature, particularly during lessons, but occasionally he would terminate one with, "You are an excellent young man," which more than accounted for his previous indifference.

Rubinstein offered the following advice to one of his pupils: "Before attempting to strike the keys you must first ascertain mentally the tempo, the manner of touch and, above all, the attack of the first note, before the actual playing begins, and the character of the piece also, whether it is dramatic, tragic, lyric, romantic, humorous, heroic, sublime or mystic."

Rubinstein believed that force was a necessary requisite in piano playing. On many occasions, when the playing of a pupil would seem too weak to comply with the exact nature of the piece, he would seize both the hands of the unlucky player with great force, and, with his powerful fingers, would flatten them out all over the keys, thus creating a horrible cacophony.

Rubinstein, when one of his pupils was at loss to determine the correct fingering of a rather complex passage, said: "Play it with your nose, but make it sound well!" Of course, he meant to say: Help yourself! The Lord helps those who help themselves!

Rubinstein once said: "The reason why piano playing is so difficult is because it is prone to be affected or else afflicted with mannerisms, and when these two pitfalls are luckily avoided then it is likely to be dry. The truth lies between these three mischiefs!"

Rubinstein was a pedagogue in the usual meaning of the word. In truthful terms, he was a counselor, an advisor, a guide, rather than an instructor moulded on the ordinary lines of pedagogy.

The Charm of Bach's Preludes

By Henry T. Finck

It is quite remarkable that both Bach and Chopin should have embodied so many of their inspired ideas in the short and insignificant form of the *Prelude*. Gounod married one of the most beautiful of Bach's by marrying it to a rapid melody, for which crime I hope he will have to serve an extra year in purgatory. But there are others equally fine, and I often wonder why so few musicians know anything about them, or ever play them in public, for they are the delight of my soul. Every Sunday after lunch I sit down and play No. 7 of the *Twelve Little Preludes*. It looks like a trifle, but in that trifle there is material enough to build up the whole system of modern harmonic theory. Of course, one must know how to emphasize the melody in the bass and how to set off the changing harmonies against one another. And equally, of course, I use the pedal in every bar. Poor Bach himself had no tone-sustaining pedal, but he, with his love of broad, sonorous scales and mingled rich harmonies, would have used the pedal as much as Paderewski does, had he lived to try. When I hear a pedant cry out that the pedal ought not to be used in Bach because it is not prescribed I want to throw a brickbat at him. Such a man misses the very soul of Bach—the ravishing sonority and rich tone-colors with which that "god of harmony" doubtless heard his pieces in his prophetic imagination.

After playing that prelude, I always turn over the page and play the next one, No. 8, which, in this issue of *The Etude*, a special favorite of mine. The first nine bars are good, though not specially remarkable; but the last nine are a miracle of genius.

In any case, I trust every reader of my article will get it, and note with what fingering and exquisitely *sentimental* expression not only the melody, but the other two parts can be played. There is a world of romance and emotion in the last B and first A of the second upper part in bars 11 and 12. I have italicized the word "sentimental" purposely; and if any one tells me that sentimental expression is out of place in Bach, me that sentimental expression is out of place in Bach, I look around for another brickbat. There are casts where argument is useless and homicide justifiable. Bach's skill was not stunted with sawdust.

When Are Octaves Not Octaves?

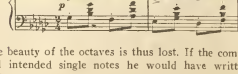
By Caroline V. Wood

In answer to the above question I would say, "Usually." Many students do not play octaves at all—they think they do, but the thumb really does the work, while the little finger is slighted. This is especially true in rapid octave passages.

If a student is given Chopin's *Butterfly Etude* (I cite this merely as an example—there are scores of others) nine times out of ten he will play it as follows:



instead of as it is written.



The beauty of the octaves is thus lost. If the composer had intended single notes he would have written it that way.

The best way to correct such a fault is to go to the other extreme, as is often the case. Pay special attention to the little finger, disregarding the thumb for a while—it will take care of itself. This does not mean to go to play *normal* octaves again the tone of the thumb and little finger will be more evenly divided. But be careful, in this practice, not to stiffen the wrist.

Do You Sit Properly?

By L. D. Andrews

Posture at the keyboard has much to do with the development of ease and accuracy in playing, as well as with the tone quality drawn from the instrument. Neglect of this important factor of position is often responsible for the labored effort with which many play. The following points in regard to the position of the body are important ones which are not always given the attention that they deserve.

Avoid sitting too high. A high seat leads toward a "bangy" style of playing, since it tends to one to thrust down the keys. Also avoid the opposite extreme of sitting too low, for this position leads one to "claw" the keys. A good height to choose is one that will bring the elbows level with the keyboard.

Distance From Keyboard

Most of us sit too close to the keyboard. Perhaps this is because of the fact that when we begin to play the piano the music does not call for a command of the extreme portions of the keyboard. Then, having formed the habit of sitting close, it seems hard to sit far enough away that an easy command of the entire keyboard is obtained. How powerful is habit! But we should allow ourselves plenty of room. To do so, in addition to making it easier to reach the different parts of the keyboard, makes it easier to glance at the keyboard from the "corners of our eyes" while reading the music. A good standard to choose is one that makes it possible to lean slightly forward in order to avoid feeling too far away.

Remember, that a piano stool or chair (chair is better, by the way, if you can obtain one of the proper height) is not meant for napping. One should sit far back on the seat, but near the edge—as if about to arise. Indeed, it should be possible to arise without giving a preparatory swing of the body. When thus seated one is poised, so to speak, over the keyboard, and one can use the weight of his body to offset the playing exertions. If he were slumped back on the seat, these exertions, which, though downward on the keyboard, are upward at the shoulders, would tend to topple him over backwards.

Sit Up

Many of us sit *down* when we play the piano. We should sit *up*. When it was pointed out above that we should lean slightly forward it was without thought of countenancing "humping over." It is always true, whether at the piano or not, that an erect position is indispensable to grace. Don't wear your chest on your back. Sit "at attention." When the habit is once formed, it is just as comfortable as "loping over."

If one is careful about the foregoing points, and still neglects to sit directly in front of the center of the keyboard he will find the development of the sense of distance very difficult. Carelessness in this respect is the cause of many inaccuracies in skips.

Middle C is not the middle of the keyboard. The crack between middle E and F is the exact center of the keyboard of ordinary compass. This is practically the middle of the hand. You will be safe in choosing a position directly in front of the middle of the hand.

Did you ever hear a person play (or at least begin to play) a piece an octave too high or too low? It was probably because he was a bit "flustered" and neglected to adjust his seat with regard to this last point.

Now glance back over these points (how many?) note them carefully, and remember them when you sit down to play. This diagram will help you to remember:



A Master Lesson on Tchaikovsky's Song "Only a Yearning Heart"

By the Eminent American Baritone

DAVID BISPHAM

Tchaikovsky's great masterpiece will be found upon another page in this issue—with an original translation of Goethe's poem "Nur Wer die Sehnsucht Kennt," made especially for this edition by David Bispsham. Mr. Bispsham is now engaged in preparing for publication a collection of the world's greatest master songs. He has already presented in the columns of the Etude Master Lessons upon Schubert's "The Wanderer" (Nov., 1915) and Schumann's "The Two Grenadiers" (Dec., 1917).

not felt this agony of yearning can know what such suffering means. Alone and joyless, she also swoons away, but her inmost soul is on fire. Oh, the pain of this sweet sorrow! Only such as have felt this longing can sympathize with her anguish!

And yet, in fifty simple words, Goethe tells the whole story.

"Breiviti is the soul of wit," and here, indeed, is much in little. But how adequately to translate such a masterpiece of condensation? The task has often been undertaken, and I claim no greater result than the best of what has already been done; yet I hope my lines at least may not be unsingable. The reader may recall that I have said that "English is just as easy to sing as any other language—if we but know it, and know how to pronounce it"—and that the only thing I had known about English as a song-medium was "bad English!" So this is the result of my endeavor:

Only a yearning heart

Can feel my sadness,
Alone and far apart
From every gladness!
The stars of heaven I see,
So far above me,
Ah! but as far from me
Are they who love me!

Only a yearning heart

Can feel my sadness,
Alone and far apart
From every gladness!
From every gladness!
A yearning brain, on fire,
Is nigh to madness;
None who knows not desire
Can feel my sadness!

Goethe had lived for eighty-three years, and died in 1832. Tchaikovsky was born in 1840, and died in 1893. I saw him and heard him conduct his own works at St. James' Hall, in London, a year or two previously. No one thought then that the melancholy that pervades the wonderful *Faust* Symphony would be found in the delicate of the gifted genius who conceived it. That Symphony is one of the most striking products of modern art, a colossal work and one of the master's latest, while the song under consideration—small by comparison, is a gem of the same quality, and although written in 1869, about twenty years earlier, yet it bears a family likeness, and, indeed, it may almost have been a study for the Symphony. Wagner's *Dræma* was for a sketch the love drama in the second act of *Tristan und Isolde*. The tragic melancholy which haunts the larger work is inherent in the exquisite contour of the song, which is so admirably with the words of the poem, that it is doubtful whether any other composer of our time will have the temerity again to essay the task of fitting music to that text. He is wise who, in this case, follows the ancient adage and is content to "let well enough alone."

Only a Yearning Heart was published in 1869, and is the sixth of a set of six songs known as *Opus 6*, the first vocal pieces published by his composer. The original key is D flat, but the song is considerably more useful and within the range of a much larger number of singers by being transposed half a tone, the key of C is given here. It is obvious that the composer conceived this piece as one to be sung by an alto or mezzo-soprano voice, that indeed, by a woman possessed of great depth of feeling and overflowing in richness of emotion, and yet, as in the case of other songs, there is nothing in the music itself which prohibits a man from using this song.

Men's Songs and Women's Songs

My readers are perhaps aware that I strongly hold to the doctrine that a man's song should be sung by a man and not by a woman, and *vice versa*; but, for the sake of making a wider appeal, I have taken the liberty, as will be observed, of changing in a very slight degree, the thought of the poet, and, in my translation, have treated the verses impersonally, so that they may be sung either by a man or by a woman. The sentiment of love being universal, it is a pity to limit, so fine and effective a song to the use of one sex.

Some time ago I had occasion as an artist to object to women, for some unexplained reason, singing *Giulia* by Richard Strauss. This fine song is usually attempted by women, but it is a man's song, though men seldom sing it. Love is, in the poem, expressed entirely as a self of his emotion. It is as masculine as a song as can be found in the whole range of vocal literature. Exemption was, however, taken to my "Love is love, and it makes no difference who sings the song." I was told, and in my translation, I have said, "there is Puppety Love and Woman's love and Man's love, and that this song is the embodiment of the latter, and that any woman who sang it in public—knowing the meaning of the words—was no better than a brazen hussy!" So, ye singers, have a care as to your choice of songs!

Opening with a broad, sweeping, cello-like passage, the song leads, after eight bars, to a repetition by the voice part of the initial phrase. An introduction is so essential that the only criticism to be made of the songs of Robert Franz



Mr. DAVID BISPHAM.

is, in my opinion, that though they are, as it were, rare gems perfectly cut, yet they lack settings to show them off; few have either preludes or postludes. The song under consideration has, however, just enough and no more to precede the entrance of the voice, and those eight measures are of great moment; they contain the pith and essence of the whole plant, the song growing inevitably from that well-grounded root.

Practical Hints for Performance

Now for the rendering. If you know how to sing—some people do not!—you must begin by taking a fine, deep breath and controlling it well, for, as the song proceeds, you will have need of all your invisible fuel, if you hope to reach the end of your artistic journey without mishap. Begin gently; it is not the place for expenditure of force. The song is a sigh from beginning to end, but the sigh of anguish, with a poignant outburst toward the close, and then comes the natural

relapse of a "ired nature," and after it, mayhap, the "sweet restorer, balmy sleep." A breath must, of course, be taken after the second bar before the second line, for the music allows it, and again a breath after the words, "*Can feel my sadness*," a breath, and then a good one, for two lines covering four measures must now be delivered before another inspiration may be taken. Here the cello-like passage in the accompaniment again hints at the poet's thought, and the artist must express the pining anguish of the lonely, yearning heart looking vainly for comfort in heaven or on earth, and again with more intense emotion and with more perfect breath control must be declaimed the line, "*Ah! but as far from me, are those who love me.*" Then there is a return to the original musical theme and a repetition of the opening lines of the poem.

I wish to call particular attention to the underlying accompaniment which, for eighteen measures, right in the middle of the song, has an almost sub-conscious

rocking motion, as of a human being who quietly sways to and fro in the agony of suppressed grief. But then comes the inevitable outburst, "*Alone and far apart from every gladness*." This must not be shouted, but sung with the utmost self control and beauty of voice, slightly faster, and no breath should be taken until "*from every gladness*," which is to be sung slightly slower, (as though the D on the word "*every*" were a dotted quarter) and held just a little in addition. The pianist should make the most of his accompaniment, through all six of those measures, ending with a tremendous outburst of sound, after which, silence! Presently, as if awakening from a trance, the voice of the tortured one is heard very quietly and slowly to whisper, "*my swooning brain on fire*"—here a crescendo, born of experience both of life and song—and the episode ends with "*none who know me desire can feel my sadness*," that artistic touch of nature that "makes the whole world kin."

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THE ETUDE Page 383

Poem by Goethe
English version by
David Bispham.

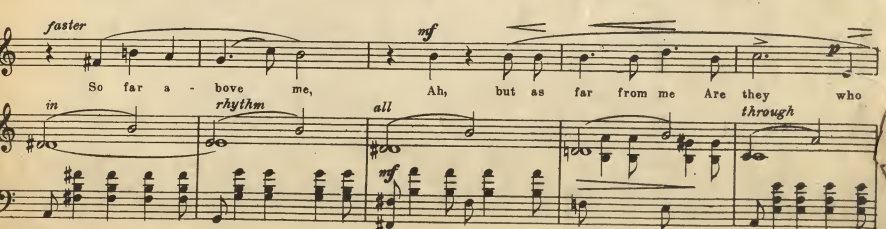
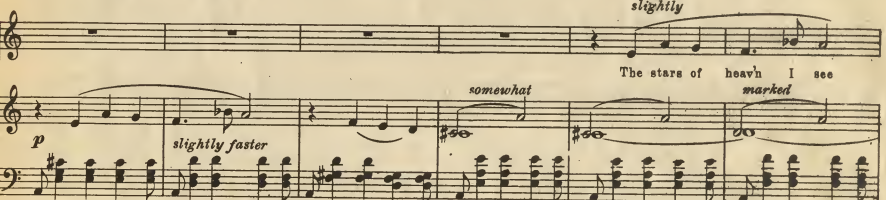
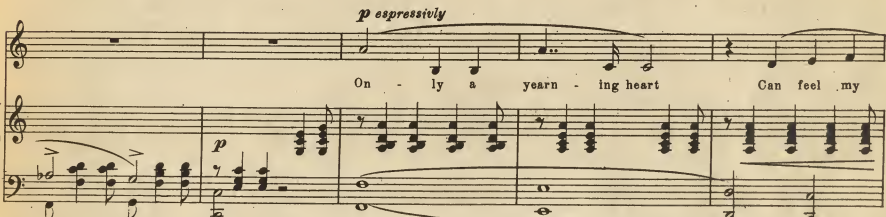
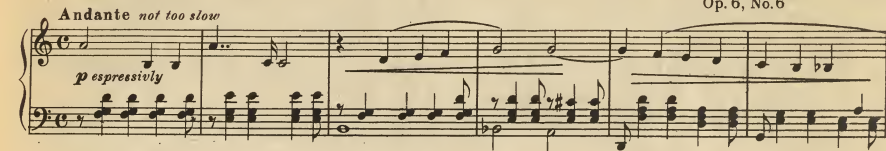
ONLY A YEARNING HEART

NUR, WER DIE SEHNSUCHT KENNT

ORIGINAL KEY D FLAT

PETER ILYITCH TCHAIKOWSKY

Op. 6, No. 6



Fingerings That Insure Better Results With Less Practice

By ROBERT W. WILKES

The fingering which is found in most printed music is commonly not supplied by the composers themselves, but by the editors, or by some person specially skilled in the art. Although in most cases it may be regarded as reliable and safe to follow implicitly, yet cases occur, where one's own ingenuity, coupled with the realization of some peculiar difficulty, will suggest a new and more advantageous fingering. Where this occurs, it is folly to be too conservative. Why not take advantage of your own ideas?

We enumerate a few cases of the kind:

Changing Fingers on Same Key

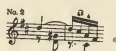
While it is often desirable to change fingers on the same key in order to obtain a perfect legato, such a proceeding seems to me to be useless when the damper pedal is being held down.

For instance, in the first measure of the popular *Flower Song*, by Lange, as printed by a prominent publisher, we find:



Now, as the pedal will sustain the Bb until and even after the A is played, such change of fingers as herein indicated seems to me only a waste of energy.

Probably the worst example of this unnecessary changing is found in Mozakowski's *Serenata*. On the first page of one edition we find:



It is practically impossible to play the passage at the proper speed and change the fingers as indicated. It is also useless as the damper pedal is held down at the same time.

Fifth Finger Not Suitable for Strong Accents

Any other finger than the little finger should be used for a strong accent whenever possible as it seems difficult to play very loud with it.

In *Heinrich*, by Jungmann, we see:



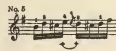
It is difficult to make the C loud enough with the fingering used. I would suggest the following as an improvement:



Fingers to be Changed on Repeated Notes

All good pianists know that when a key is quickly repeated it should generally be played each time with

a different finger. But there is one case, in the *Fountain*, by Bohm, in which this rule is not observed in any edition that I have seen. I refer to the following passage which often appears:



When I was learning to play the piano I used to play this piece and I remember that I would very often miss one of the E's, the reason, of course, being that I played it each time with the fourth finger. I have taught the following fingering to my pupils and it seems to make the passage easier for them:



Thumb Under on Accented Notes

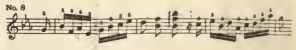
All good teachers have noticed the tendency of pupils in scale work to accent the notes played by the passed-under thumb. In extended arpeggios a still greater tendency to accent this thumb note is noticeable. Therefore it is advisable, whenever possible, to finger so that, when the thumb is passed under, it falls on an accented note.

The popular *Pizzicati* of Delibes is thus fingered in one edition:



The fingering at A, could, I think, be slightly improved and the one at B is susceptible of still greater improvement. At B, the passage of the thumb from the previous Ab to the D is rather awkward at a rapid tempo and, more important still, there is a great tendency to accent the D. Of course, the accents—if any are given—should fall at A and B, on the second beats.

The following fingering would, I think, be an improvement, as the thumb in this fingering passes under on an accented note:



The second theme of the *Scarfo Dance*, by Chaminade, presents a somewhat similar case. As fingered in one edition, we see:



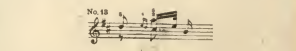
The G under the cross should receive no accent since it comes on a half beat. If any accent is given it should fall on F and Ab. The following fingering would, I think, be more likely to preserve the natural accentuation:



In Chopin's *Valze* in E minor, the following passage, which is thus fingered, often occurs:



The following passage, taken from the end of Mozakowski's *Serenata*, is rather difficult to play nicely with the fingering given:



The following fingering is, I think, better:



love me! On - ly a yearn - ing heart Can feel my
sad - ness; A - lone and far a - part From ev - 'ry glad - ness.
A - lone and far a - part. From ev - 'ry glad - ness.
My swoon - ing brain on fire is nigh to mad - ness.
None who knows not de - sire Can feel my sad - ness!
to the end

pp *f* *p* *passage* *p* *In time* *cresc.* *mf* *passage* *f* *cresc. pressing on* *faster ff* *cresc.* *pressing on* *with the voice* *In time* *fff* *pp much slower* *In time* *espressivoly* *p slower* *pp*

HAWAIIAN SUNSET

A clever characteristic piece with an effective imitation of the popular "steel guitar," Grade III.

Valse lento M.M. $\text{♩} = 108$

RAYMOND HOWE

mf *rit.* *a tempo* *Poco piu mosso* *Fine* *f* *Tempo I.* *rit.* *a tempo* *TRIO* *D.C.*

SHEPHERDS MEDITATION

WALLACE A. JOHNSON, Op. 16

An effective, well-written *pastoral*, valuable either for teaching or recital use. Grade III½

Adagio non molto M.M. ♩ = 78

[illegible]

THE SIGNAL CORPS
MARCH

A vigorous and characteristic military march. Grade III.

Moderato M.M. $\text{♩} = 120$

GEO. SCHLEIFFARTH

MODERATO 3/4, Op. 120

120

mf

cresc.

f

mf

p

mf

f

f

f

p

mf

p

cresc.

f

f Fine

TRIO

f

p

mf

f

p

f

f Fine

ALL FOR FREEDOM

MARCH
SECONDO

R.M. STULTS

A rousing military march, full of patriotic fervor, with incidental quotations from Yankee Doodle, La Marseillaise and America.
Marziale M.M. $\text{♩} = 126$

Musical score for "All for Freedom" (March, Secondo) by R.M. Stults. The score is written for piano and includes a Trio section. It features various musical notations such as dynamics (*f*, *ff*, *dim.*), articulation (accents), and repeat signs with first and second endings. The key signature has one sharp (F#) and the time signature is 2/4.

ALL FOR FREEDOM

MARCH
PRIMO

R.M. STULTS

Marziale M.M. $\text{♩} = 126$

Musical score for "All for Freedom" (March, Primo) by R.M. Stults. The score is written for piano and includes a Trio section. It features various musical notations such as dynamics (*sf*, *f*, *ff*), articulation (accents), and repeat signs with first and second endings. The key signature has one sharp (F#) and the time signature is 2/4.

SECONDO

12

8

dim.

ff

f

NOCTURNE

in F
SECONDO

R. SCHUMANN, Op. 23, No. 4

ad libitum

p

mf

rit.

Patempo

rit.

a tempo

Adagio

p

PRIMO

8

8

dim.

ff

NOCTURNE

in F
PRIMO

R. SCHUMANN, Op. 23, No. 4

ad libitum

p

mf

rit.

a tempo

p

rit.

a tempo

Adagio

p

AMID THE WHISPERING PINES

A melodious drawing-room piece, introducing various embellishments, having three well-contrasted themes. Good for study or recital. Grade III $\frac{1}{2}$
Andante sostenuto M.M. $\text{♩} = 54$ H.D. HEWITT

Andante sostenuto M.M. ♩. = 54

H. D. HEWITT

This image shows a page of musical notation for a piano piece. The notation is arranged in ten systems, each with a grand staff (treble and bass clefs). The music is written in 3/8 time. The first system includes dynamic markings of *mf* and *p*. The second system has a *mf* marking. The third system includes a *Fine* marking. The fourth system has a *tranne* marking. The fifth system has a *tranquillo* marking. The sixth system has a *Meno mosso* marking. The seventh system has a *p* marking. The eighth system has a *tranquillo sostenuto* marking. The ninth system has a *tranne* marking. The tenth system has a *tranne* marking. The notation includes various rhythmic figures, such as eighth and sixteenth notes, and rests. There are also some markings like *mf*, *p*, *Fine*, *tranne*, *tranquillo*, *Meno mosso*, and *tranquillo sostenuto*. The page is numbered 10 in the bottom right corner.

105

tranquillo

D.S.

UNDER THE BALCONY

Introducing the famous *Serenata* by Moszkowski. Grade III.

SERENATA

Andante grazioso M.M. ♩ = 72

WALTER ROLFF

Handwritten musical score for a piano piece titled "Serenata" (Moszkowski). The score is written for piano (p) and includes various dynamics such as *mf*, *f*, *ff*, and *mp*. The notation features complex rhythmic patterns, including triplets and sixteenth notes, and is divided into measures with bar lines. The piece concludes with a "Fine" marking.

PRELUDE

Paraphrased by
ALBERT FRANZ

An effective and playable paraphrase of the celebrated *Prelude in C# minor*, transposed to D minor and rendered suitable for smaller hands. Grade III

Lento M. M.  = 63 Andante M. M.  = 72

Lento M.M. ♩ = 63

Andante M.M. ♩ = 72

ff

pp

cresc.

pp

Agitato M.M. ♩ = 63

pp

mf

cresc.

dim.

mf

mf

cresc.

dim.

mf cresc.

ff

dim.

mf

cresc.

FOND MEMORIES

SONG WITHOUT WORDS

MILTON D. BLAKE

A graceful left hand melody, with a contrasting second theme in the relative minor. A good teaching piece. Grade II $\frac{1}{2}$

Rather slow M.M. ♩ = 54

Softly sweetly and well sustained

Softly sweetly and well sustained

p

singing quality for melody

poco ritard

atemp.

p

poco cresc.

dim.

Fine

Plaintively

p

rit.

ral.

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VERONA VALSE BRILLANTE

EMILE FOSS CHRISTIANI

A brilliant and sonorous concert waltz by a well-known and successful American writer. Grade V.

Vivace

mf

Tempo di Valse M.M.♩=72

*p legato**Pod. simile**Fine*

Poco più animato

*p**D.S.**molto rit.*

Meno mosso

TRIO

*mf**marcato*

When here go back to ♯ and play to Fine, then play Trio.
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LITTLE PRELUDE, IN D

J. S. BACH

See an article by Mr. H. T. Finck, on another page of this issue.

Andante con moto M.M.♩=69

*p legatissimo**cresc.**dim.**cresc.**p**mf**dim.**p cresc.**mf**p**cresc.**mf**dim.**poco rit.*

YELLOW BUTTERFLIES

JUNE 1918

In these days women composers are coming to the fore. Mrs. Loeb-Evans has been very successful with her numerous teaching pieces. *Yellow Butterflies* is the most recent, Grade III.

Tempo di Valse M.M. ♩ = 144

MATILEE LOEB-EVANS

MATILDE LOEB-EVAN

p *cresc.* *mf*

mf *cresc.* *mf* *rit.*

a tempo *cresc.* *mf*

brillante *Fine*

p lightly

24 *D.O. TRIO cantabile* *mf congrua*

JUNE 1948

Allegretto

3/4

sfz. d.o.

J.S.Z.

ALAS! BIRDIE'S GONE!

Alexander Kopylow (born Petrograd 1854) is one of the representative modern Russians. Like the great Tschalkowsky he has been very happy in some artistic numbers for less advanced players. Our present quotation is a fine example. Grade III.

A. KOPYLOW, Op. 52, No. 6

Moderato M.M. ♩ = 63

This page of musical notation is for a piano piece, likely a sonata or concerto movement. It features a complex arrangement of staves, with various musical notations including notes, rests, and dynamic markings. The notation is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The piece begins with a tempo marking of "Moderato M.M. = 63". The notation includes a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings such as "p" (piano) and "f" (forte) are used throughout. The piece is divided into sections by repeat signs and includes a "Poco più mosso" section. The notation is written in a style typical of 19th-century musical manuscripts, with a focus on clarity and readability. The page concludes with a "D.S." (Da Segno) marking and a "Tempo I." instruction.

ALBUM LEAF

IN C

A fine example of free modern part writing as applied to the pianoforte. Grade V.
Allegretto ma non troppo M.M. = 84

ALEXANDER KOPYLOFF

p *a tempo* *rit.* *Piu mosso* *sf* *rall. D.C.*

DREAM OF THE SHEPHERDESS

A fine teaching or recital piece of medium difficulty. A study in style, bowing and expression.

AUG. LABITZKY, Op. 45

Andante grave *sul A* *poco sordino* *ritard.* *pp* *p dolce* *molto* *Andante con espressione M.M. = 108* *poco piu vivo* *rit.*

JUNE 1918

THE ETUDE Page 401

Tempo I. *sul A* *ritard.* *p* *pp* *f* *cresc.* *sf* *poco piu vivo* *pavez deux cordes.* *p ritard.* *pp* *D.S.*

DANSE HUMORISTIQUE

A useful and interesting characteristic teaching piece by a well known American writer. Grade II.

W. BERWALD

Vivace M.M. ♩ = 120

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JUNE 1918

JUNE 1918

ROMANCE
THEME

F. CLIFTON HAYES

Arr. for Organ by Wm. Noelsch

This Theme from Mr. Hayes' Romance in D will make an excellent opening voluntary or offertory.

INTRO. Moderato maestoso

Ch Flute 4'

MANUAL

PEDAL

Sw. solo stop

Op. D. Melodia and 8ft Flute stops

Ped. Bourdon 16'

rit. a tempo

Sw. as before

rit. a tempo

Piu animato

Swell closed, add soft 4ft.

Sw. open increase

molto cresc. ff rit.

Full Sw. closed

Gt. and Sw. coup.

molto rit.

Sw. a tempo

Full Sw.

D.C.

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LOVE LEADS THE WAY

An attractive encore song, with an alluring waltz refrain. Also published as a part-song for women's voices.

MARY M. HOWARD

Allegretto

r.h. *mf*

1. Love is a will-o'-the
2. Love is a pl - lot

wisp, kind
O'er pas - sion rest - less
Love is a guid - ing star, By those
Love is a wiz - ard old, A

light, true lov - ers swear;
spell, a mys - ter - y
Love is a fire - fly bright, All a - gleam, All a -
Love is an elf - in boy, Who lurs us with his

glow;
call;
But what - ev - er form Love takes, All fol low where he doth go;
But what - ev - er form Love takes, All fol - low his foot-steps' fall,

Tempo di Valse

Love leads the way, Love leads the way,

Where he leads we fol - low, Lead where he may.

Love leads the way, Where he doth lead we would fol - low.

Where he doth lead we would fol - low, Love leads the way, the way.

ten. *D.C.*

O JESUS, THOU ART STANDING

William W. How

SACRED DUET*

WALTER HOWE JONES

Slowly

p

SOPRANO
ALTO

Je - sus, Thou art

stand - ing Out - side the fast-closed door, In low - ly pa - tience wait - ing To

cresc.

pass the thresh - old o'er, Shame on us, Chris - tian breth - ren, His name and sign who

cresc.

bear. O shame, thrice shame up - on us, To keep Him stand - ing there!

ritard. *colla voce*

O Je - sus, Thou art knock - ing: And lo! that hand is scarred, And thorns Thy brow en -

Soprano

cir - cle, And tears Thy face have marred. O love that pass - eth knowl - edge, So pa - tient - ly to

cresc. *p* *ritard.*

wait! O sin that hath no e - qual, So fast to bar the gate, So fast to bar the gate!

colla voce

O Je - sus, Thou art plead - ing In ac - cents meek and low, I died for you, my chil - dren, And

pp *cresc.*

will ye treat me so? O Lord, with shame and sor - row, We o - pen now the door; Dear

allargando *ff* *ritenuto*

Sa - viour, en - ter, en - ter And leave us, and leave us nev - er more.

allargando *cresc.* *ff* *ritenuto*

The Piano and the Child

THE had influence of badly-kept pianos on a beginner is a very serious subject. When a child is accustomed to having a piano that is not in tune, his musical hearing is vitiated. The notion that "any old piano" is good enough for a beginner, is very, very wrong. Every child should have the best kind of a piano possible; if it is an old piano, that is had enough; but it should at least be kept in good repair and in good tune. Three tunings a year is a fair allowance, but there are many households where there have not been three tunings in ten years. The need

for tuning does not arise, as many ignorantly suppose, from the tuning-pins slipping, for that is a thing practically unknown in any properly built piano, nor from playing on the instrument either much or little, but from the changes in molecular condition of the steel wires under tension, the gradual stretching of the wires, and especially the influences of heat and cold. The reason that we dwell on this subject right here is that we have actually heard the children of a household blamed for the piano getting out of tune, it being laid, quite mistakenly, to their unskillful playing!

Famous Piano Duettists

WITHIN recent years two great pianists, Bauer and Gabilowitch, have appeared together in duet recitals, exhibiting a delightfully sympathetic ensemble. It will be interesting to recall some earlier examples of the sort.

Periodically, notable players, as Tausig and his charming wife, Mendelssohn and Moscheles, Bulow and D'Albert, and the gifted Carreno startled the artistic world by the splendor of their performance on two piano-fortes, but to say that the art was by them established on a firm or permanent basis would avowedly be wrong.

This can only be accounted for by the fact that after a short tour they separated, perhaps never again to unite. If they had pursued a systematic course of preparation in the interests of ensemble playing, a permanency might have resulted; but no!

Two great artists joined forces, and merely strove after the sensational, and although effects startling and splendid were produced, it was apparent to every one that they were out of sympathy with each other, and thus the high ideal of the Heckmann and Joachim quartets was never reached.

Every one knows that this was not the case in the eighteenth century, when Clement and his marvelous pupil, Field, played often and long together, and to this combination we owe two most exquisite sonatas; then Mozart and his sister toured all Europe three times, a concerto, sonata, and fugue for these instruments resulting.

Clement's celebrated contest with Mozart, in Vienna, in 1871, was fought

at two pianos, but this well-known musical duet consisted mostly of pre-ludizing and extemporizing.

Dussek and Prince Louis Ferdinand are also two honored names, spending much time studying and performing together; a sonata, since out of print, besides many minor pieces, were written by Dussek, and often played with Louis Ferdinand.

At this time, most rich people had a couple of harpsichords, and encouraged the performance of concerted music for these instruments; but nowadays such a suggestion—my, the slightest hint of two pianofortes in one room—would meet with but scant courtesy.

Very likely one would be asked, "What is worse than one piano?" We are now witnessing a revival of this branch of pianoforte playing, and if the D'Albert-Carreno family had continued together at two pianofortes after their wonderful success, it would have advanced by leaps and bounds, and their influence would have been felt for many generations to come; but it was not to be.

The Sutto sisters are doing much in this line in America and have secured a new two-piano concerto from Bruch.

To insure the success of ensemble playing, much earnest study is necessary, and similarly proportioned techniques; then a knowledge of effects capable of being produced by two instruments (sympathetic vibration) placed together, and also the art of combining pedaling, when, for instance, a melody has to be taken up by the opposite pianoforte—a difficult feat to perform if a perfect legato is to be secured.—(From "Music," London.)

Spare the Pedal

By Mac-Aileen Erb

RUBINSTEIN has called the pedal "the soul of the piano." True, when correctly used, it beautifies one's playing and seems to infuse a spirit of life into it. If misused, however, the finest composition is ruined. The pedal either makes or mars.

As a rule the use of the damper pedal (frequently misnamed the loud pedal) is overdone by amateur pianists. Before attempting to apply the pedal at all, a sufficient number of pedal studies should be practiced until a thorough knowledge of pedaling is assured. This is often neglected. After that the pedal should be used sparingly and always with discretion. Remember that the greatest pianists are able to produce wonderful effects by a limited, but judicious use of it.

Many piano students, in practicing, will make liberal application of the pedal in all their compositions, studies and even exercises! In their efforts to master the notes and the technique involved, the poor pedal is often forgotten and unconsciously held down several measures (if

not more!) too long. This results in incorrect phrasing, a covering over of mistakes, a blurring of harmonies, and accordingly, irreparable injury to a musical ear. If it is accustomed to such faulty use of the pedal, it can never be depended upon as a judge of proper effects.

Never use it on exercises or technical studies; on compositions and études, only after they have been carefully learned without it. By using the various chord and octave movements, and by cultivating a smooth, flowing legato style of playing, results very like those of the pedal can be produced. A satisfactory interpretation of the piece should also be attained before the last finishing touch—the pedal—is added.

[FOSTER'S NOTE.—The advice given in the above article is excellent; but there are some in which the use of the pedal is an indispensable part in the performance of a piece that it is well wise to substitute its use as "a last finishing touch." It is often of benefit to introduce it in connection with the practice of the left-hand part alone.



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Department for Voice and Vocal Teachers

Edited for June by F. W. Wodell

"The Human Voice is Really the Foundation of All Music."—RICHARD WAGNER

The Physiologist and the Psychologist Among Teachers of Music

By Frederick W. Wodell

One extremist among vocal teachers is the physiologist who attempts to secure good tone production through the direct control of certain parts used in singing, as, for instance, the breathing muscles, larynx, tongue, soft palate, jaw, lips, etc.

This method is complicated, and for most pupils, dangerous. For each change of pitch, degree of force, vowel-shape, color, there is of necessity an alteration of the condition and adjustment of the movable parts of the vocal instrument. What a task to gain skillful, direct management of such of these parts as are subject to voluntary control!

It is common experience that when a pupil is what is called "throaty," to draw his attention to his throat is to make him more "throaty." Most students are only too conscious of the muscles in the act of singing, and to teach such to endeavor to "work" various parts directly is but to make their last state worse than their first.

Another type of extremist among vocal teachers is the psychologist. He is the exact opposite of the physiological type just referred to in his attitude toward the problem of teaching tone production. The type in mind bases his teaching upon "imitation." The pupil must hear and imitate fine tone quality.

Whose tone quality? If he listens to other singers, how is he to discriminate between tones of very fine, not so fine, and possibly bad quality?

Presumably the idea is that he must go to a teacher and imitate the instructor's tones. Let us assume that all teachers of singing are capable of giving their pupils a tone of "correct" quality for imitation. A considerable assumption, but let it stand.

No two faces are exactly alike and no two voices are exactly alike.

The "individuality" of a good singing voice is one of its most valuable characteristics. Indeed some students have natural voices superior to those of their instructors. At just what point shall the beginner cease to imitate his teacher's voice, and how shall he know when that point is reached? The imitative faculty is weak in many people. It is stronger on the average in children than in adults. Private vocal teachers deal mostly with adults.

Evidently the use of "imitation," whether of the living voice or of the talking-machine voice, as a basis for the teaching of tone production, has its dangers and as well its limitations.

We are told by some present-day writers a good deal about the "Old Italian" singing masters and the intonation that these based their work upon imitation.

Upon the facts of vocal history from the time of Tosti to the present, so far as known to him, the writer is convinced that while the old Italian masters secured wonderful results in certain cases, the past fifty years has seen as good singing

as was exhibited in their day. Further, that there is just as good vocal technique in this generation as at any time in the world's history.

In fact, without at all detracting from the merits of the old teachers, which are unassailable in the case of a few whose works praised them, the writer feels justified in the belief that the best vocal teachers of the present day do more for the average voice than has ever before been done in the history of the world.

Of "great" singers, we are never likely to have an abundance, for the peculiar combination, physical, mental, emotional, musical, which goes to make up the "great" singer, is not often met. Men cannot "make" a voice; only the Creator can do that. The best a vocal teacher can do is to assist a student to get rid of vocal embarrassments and lead him on to discover and use to the full his vocal powers.

The student can be helped to secure a high ideal of loveliness of tone quality through the "hearing" of such tone when it can be found and the pointing out of its fundamental excellence.

Sometimes it has occurred that when breath control and the condition of "responsiveness" (a state of muscular tonicity with absence of rigidity throughout the body) has been secured, the student has emitted a tone of fine inner quality than he had ever before heard, whether from his teacher or anyone else, and it was his own individual tone, not the result of an attempt to imitate the voice of another. The eclectic vocal teacher is in the best position for doing the most good to the greatest percentage of pupils.

He avails himself of all avenues of approach to the student's mind. He uses the method of "imitation" freely and gets out of it all of good that can be had, but safeguards the student's voice "individuality" by instructing him carefully against attempting to make his voice sound in all respects like the voice of his master. He also uses the pupil's sight and his consciousness of the localization of vibratory sensation to assist in securing the desired tonal result.

Let us suppose the case of a pupil who is "poor in imitation," as a phonologist would put it. The instructor here must be patient. The student must be a good Ah. It has a dark, rather guttural sound, more like o in No, or Awe than an Ah. The instructor gives the

pupil a pattern sound, asking him to reproduce the vowel in freedom, form and color. Repeatedly the student attempts to do so, but fails. The instructor, knowing that the student is accustomed to his present sound and throat-feeling when singing Ah; that he is cramping his larynx and forcing his mouth into a particular shape, does not, as the physiological teacher would do, tell the pupil to raise his larynx, release the soft palate and broaden the mouth. He calls the pupil's attention to the smiling appearance of the teacher's eyes and mouth as the teacher sings the pattern sound Ah, thus enlisting the aid of the pupil's sight,

and suggests that the pupil try again with breath well managed and the thought of imitating the free quality and the color of the teacher's pattern sound, and also with the thought that the pupil's mouth is, of itself, taking the shape which it has in a natural smile, while the back of the tongue, as if of its own volition, slides somewhat forward.

The result is a freeing of the vocal instrument from the rigidity which formerly embarrassed it and an unconscious adjustment of the parts in a manner favorable to the production of a sound of freer and brighter quality and altogether a much more satisfactory vowel Ah.

The instructor has not followed a physiological teacher's plan of direct management and adjustment of the parts of the vocal instrument, nor has he relied entirely upon "imitation" of a tone. He has proceeded according to the great teaching principle of working by "indirection."

To bring the pupil to a correct emission of the voice, a pattern tone as regards a normally "free" quality is of great importance. The student's "ear" must be educated to know that peculiar tonal quality which indicates freedom from rigidity in the parts of the vocal instrument, and he must be instructed to will its realization in his own voice.

A systematic localization of the sensation of tonal vibratory sensation according to the pitch and power of tones, is also of value in this work.

But as a condition precedent to the possibility of such realization of the correct tonal concept there must be:

First: Instruction of the pupil as to how to bring the body (particularly the parts of the vocal instrument) into a condition of "responsive freedom" or mus-

cular tonicity (readiness for singing) without rigidity.

Second: The strengthening and the control of the breathing muscles so as to make possible that skillful management of the breath in singing which is necessary if the singer is to retain said condition of responsive freedom when endeavoring to realize in his voice his ideal tonal concept.

The parts of the vocal instrument must not only be in a condition of responsive freedom, but they must be trained to take particular positions and make specific movements. This again is best accomplished according to the principle of working by "indirection."

We may be told that by insisting long enough upon imitation of a perfect tone we shall bring about all these desirable conditions, adjustments and results. Why not "divide and conquer"? Why not separate the problem into its chief factors and attack them in detail, rather than in the mass?

Hold Fast to the Ideal

By F. W. Wodell

If the reader of the articles written by professional music critics is as yet but in the process of securing a vocal education through study and much concert-going, he is apt to regard the pronouncements of such critics as carrying the weight of ultimate authority.

Here trouble arises for the vocal teacher.

It is his business to teach singing—not howling, shrieking, or the physically laborious, disjointed, explosive and tonally ugly style of the so-called "dramatic" vocalist, the "singer-without a voice" who is "so great as an interpreter."

If a man does not sing, he is not a singer. If he does not exhibit a tone of agreeable quality and a good sostenuto and legato, he does not sing.

An English professional critic recently declared himself "more sympathetic to the fine artist who struggles to express great and beautiful emotions through an ordinary voice, than to the congenitally stupid singer who merely uses a line organ to express blatt emotions, or to murder music of a better sort."

Such writing might possibly lead a vocal student to wrongly estimate the work of one who blats and bles, and chokes the vocal line into little bits in the endeavor to "express great and beautiful emotions through an ordinary voice."

There is no excuse for one who calls himself a singer who exhibits constantly ugly tones of one. Let the man with the "ordinaire" voice restrict himself to his repertoire, and leave the expression of great and beautiful emotions to such as are gifted by nature and adequately prepared through artistic attainment, to deal therein.

Even Wagner, the apostle of the music-drama, wanted his parts sung, and he lamented the dearth of singers with the natural endowment and artistic training to properly sing them.

After all, when a real singer appears on the professional stage, one who exhibits beauty of tone, good vocal tech-



F. W. WODELL.

Mr. Wodell has often his life to the study of voice and musical subjects. For many years he has been a vocal teacher. His book entitled "Chain and Chorus Conducting" has had very wide usefulness.

Department for Organists

Edited for June by Frederick Maxson

"The eloquent organ waits for the master to waken the spirit."—DOLE

Some Qualifications of a Church Organist

By Frederick Maxson, F.A.G.O., A.R.C.O.

The word organist formerly had but one reference, as instruments were to be found only in churches; and the work of the organist was confined to his activities in playing for the services of the church, or in the giving of organ recitals in the church auditorium. But "things have changed," and we must now discriminate between the theatre organist, concert organist, and church organist; although it is quite possible for one and the same person to acceptably fill all three positions, if he has the time and the ability.

In these modern times the opportunities of the organist have been broadened very considerably, and players of splendid ability and distinguished reputations may now be found playing the organ at motion picture theatres, with no lowering of their musical standards, but with a big uplift in the standards of the first class theatres, whose patrons are entitled to the best in music. Indeed, theatre playing calls for equal ability and more versatility than any other field for the organist as soloist. He must here sense the ever-changing mood of the picture, suiting his selection and interpretations to the need of the moment. In the best theatres he has an occasional opportunity to play a concert number, either as organ soloist or in connection with an orchestra, while the screen is blank. This should be, and is, a means of educating the public to the appreciation of the better class of music; and in the hands of a conscientious organist of ability is a wonderful opportunity, both for himself and his audience.

This brings us to the mention of the concert organist, of whom we have a large and increasing number of very able representatives in this country. His is a constantly growing field, distinctly his own; for he is free to make his selection of pieces to be played, according to his ability as a player, the size of the organ, and his own taste (and that of his audience) without reference to any illustrative element, such as constantly claims the attention of a theatre organist, when playing for the pictures. Here there is a great chance for an organist as an educator of the public taste for organ music, of which our great players have fully availed themselves. Think of the magnificent organs which have been installed in various municipalities of our country and more already contracted for, presided over by organists of the highest rank, where the lover of good organ music has an increasing privilege of hearing, knowing, and learning to love the greatest music, whether written in the idiom of the organ, or in the form of a transcription. Orchestral and other music is frequently improved in effect through the medium of the organ, as certain passages become clearer in details and the wonderful sonority of a mammoth organ eclipses

the orchestra in great climates. Much care must be exercised, however, in the selection of music to be transcribed for the organ, since a great deal of it cannot be made effective. Audiences who may hear the fine programs of such men as Heinrich, Macfarlane, Jepson, and Stewart on their splendid instruments, have a rare and enviable treat.

The church organist is, in a sense, in a class by himself; his music must make a different appeal, and there are no pictures or annotations, to assist in understanding it. Before going further, let me make a plea for the much maligned woman organist. In teaching a large number of pupils of both sexes, covering a period of years, I have found the woman organist frequently to be quite as capable as her brother pupil. She can and does fill her church position well, and is perhaps more faithful and painstaking. There is why this unfortunate prejudice in the minds of the music committee in so many churches, where a woman organist is not even allowed to show what she can do?

The successful work of many women organists who are holding church positions is a refutation of the unfounded prejudice against them. The time may very shortly come when the exigencies of the war will require the filling of vacancies by women organists, at least temporarily.

Virtuosity?

To return to the question of the church organist as a class. He may utilize to advantage all the good points found in the work of the other two classes; bringing to bear effectively in his work as soloist, either in accompanying, as a soloist there need be no limit to his technical proficiency and interpretative power. Should he even be a virtuoso, his church solo playing will make still more of an appeal, and his knowledge of instrumental resources and effects will add an interest to his choir accompaniments not to be found in the playing of his less highly developed brother organist. Nothing is too high a character to use in the service of the Lord's house. A well planned and well executed organ recital of the right kind of music is a good preparation on the part of the listener for the church service which is to follow; putting him into a receptive mood. In fact the organist has a great opportunity in so planning all his music for each service, that his mood or atmosphere of both choir and organ music may lead to and be in sympathy with the predominant thought of the service, which is the culmination of the entire service; being triumphant, tender or vigorous as occasion may require. One clergyman recently told his organist that he always regretted the occasional omission of the playing of the

Organ Meditation, a quiet piece played just before the sermon, as the Meditation always helped him, the clergyman, in his sermon. This is a tribute to the influence of organ music in the service. The congregation in the same church appreciates the Organ Meditation as a devotional aid.

We now come to a further discussion of "Some qualifications of a church organist," noting some of the additional points that make for his success:

Personality

A church organist should be a consecrated Christian gentleman, of good strong character, capable of making itself felt in the right direction; and a man thoroughly in sympathy with the ideals of his church, spiritually, as well as musically. He should have good habits and an agreeable and winning personality, and be careful of his personal appearance. He should also be somewhat of a diplomat.

His interests in his work and his intimate connection with it must be real, not assumed; for we all realize the subtle influence which emanates unconsciously from each individual; which if not arrayed on the right side, would give the organist power to counteract to a great extent the most telling pious utterances, through lack of genuine sympathy and wholehearted cooperation with the minister. The religious preferences of an organist should not be so decided that they are diametrically opposed to the prevailing views of pastor and people, in the main; for this could constitute an insuperable barrier to work of the highest kind; which no amount of talent or ability could overcome. The church organist should also have an approachable personality, showing a readiness to listen to and accept suggestions that might be of real advantage to him in any department of his work. He should command the respect and confidence of all, minister, congregation, and choir.

This point has been touched upon above. It is impossible for the church organist to be too well equipped as a player; for he can make use of all his resources and skill in making the organ effective to the highest degree. He should be thoroughly schooled in organ playing in all styles, from the foundation to as much proficiency as possible; becoming familiar with the work of Bach, Mendelssohn, Rheinberger and others of the older school; and also those of Guilmant, Widor, Dupuis, Vierne, and many later composers of ability. The study of the Rink Organ School will give him a foundation of solidity and dignity, leading to the classical and also the more modern school. For Organ he is in need of the brilliant French School; acquiring the clearness and dash so necessary in the playing of

modern organ music. To this study must be added a judicious selection from the best in all organ literature, not listing the American composer. Our list of American writers is constantly enlarging; and the compositions of some of them will bear favorable comparison with those of any other school, both as to content, form, development and effectiveness. Much of organ literature of all schools can be drawn upon for church work. The organist should acquire a sense of the instrumental tone colors most appropriate for use in the various phases of his work as soloist or choir accompanist.

The adapting of piano accompaniments or of piano reductions from the orchestral score requires considerable skill and insight, also. A general knowledge of the manner in which orchestral scores are put together; and a practical use of harmony. Among other points in adapting accompaniments three must be kept in mind: rhythm, harmonic support, and effectiveness of the organ. This will mean in many cases practically rearranging the piano accompaniment, changing position of chords, using pedals with discretion, etc. One organist comes to mind, a capable player and a good musician, who insisted in playing his accompaniments to the oratorios exactly as given in the piano score; forgetting that this same accompaniment had been consciously changed from its original orchestral form. His fingers claimed that they received no support from his playing, conscientious as it was, and supported by harmonies and proper pedals as suggested above. There very

serviceable books on adaptations of piano accompaniments may be obtained; viz: *Illustrations in Choir Accompaniment*, by Dudley Buck; *Organ Accompaniment*, by Dr. Bridge; and (possibly best of all) the brief and very practical little book *Hints on Organ Accompaniment*, by Clifford Demarest. An ambitious organist cannot do better than prepare himself for the examinations of the American Guild of Organists, whose certificates represent success in just the kind of work in which a church organist should be proficient. Improvisation is of great practical value to the church organist. This should be studied thoroughly, both in exploiting a short motif, and in developing a short impromptu composition, according to the accepted rules of musical form. Consult the *Primer on Improvisation*, by Sawyer. There are times in the church service where musical reference to something previously sung in the same service is of great psychological and spiritual effect. Also a good timely improvisation will frequently suit the moment better than any set composition could possibly do.

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Special Preparation as Choir Conductor

The remarks which follow assume that the organist is also director of his choir. The assignment of the work to a separate organist and choirmaster may perhaps give each more freedom in the carrying out of his own work. But the advantages are quite apt to be overbalanced by the disadvantages, of which one quite important is the difficulty of securing two men who have equal or nearly equal musical ability. A good organist would not care to work under a choirmaster who was not apt to handicap his work by making impracticable suggestions; so taking it all together it seems that when both positions are combined in the hands of one capable person, results are more homogeneous. A fine organist may, however, be an indifferent choir conductor, and vice versa; but when an accomplished player is also capable as a choir conductor, splendid results are obtainable, with the right vocal material.

The would-be choir conductor should study the voice as to tone-production and natural vocal limitations, so that he may not ask for nor expect impossible vocal results. Most choir singers have studied the voice more or less, and will respect the suggestions of a choirmaster who displays a knowledge of the vocal and vocal effects.

If the choir conductor could himself become a member of a choral body pre-sided over by a competent conductor he

would be surprised and delighted at the number of points he can obtain to utilize in his own work. He is free to follow and criticize the work of each part at rehearsal, note the remarks and corrections of the conductor, and profit by them, until he has out any responsibility on his part, until he comes to apply them in his own choir work.

Concentration

At the console of the organ, during the service, the church organist must concentrate his attention every moment. He must be ready to assist soloists in any slips they may make, support the choir should they falter or sing incorrectly; should they flatten or sing incorrectly; with the next, particularly in a ritualistic service; and to do many other things. For this reason the playing of his instrument must become a second nature to him, so that he may be ready at a moment's notice for any demand that may arise in the service. Few listeners have any adequate idea of the amount of strain to which an organist is subjected during even a plain non-liturgical service; especially when all goes smoothly as a result of his concentration and foresight. It is of his small item even to have the place found, and the next page ready, at the proper time, and the organ registration prepared; to say nothing of the responsibility of the choir work. He must have every effect in mind in advance; for the finest choir singing can be spoiled by a lack of readiness or correctness on the part of the organist.

The Staccato Touch in Organ Playing

As the phrasing of most organ music published to-day is carefully marked, it is assumed that the points suggested below are to be applied only in cases where no phrasing appears, or where a different phrasing seems to be called for, in accordance with the dictates of good taste. The particular instrument upon which one is playing, the size of the auditorium, speed of movement, and degree of power will all tend to modify the touch. Loud organs, for example, played on a large organ in a spacious auditorium may require to be held perhaps a quarter of their length, to prevent the resonance of staccato heavy pedals should be played quite short under such conditions.

A well-equipped modern organist must at all times have a perfect legato touch at his command, which is the foundation touch for all his playing. But the undervaluing of this touch becomes monotonous as the ear demands variety, which serves to lend contrast and effectiveness to the playing. Various touches may be used for this purpose, most important of which is the half staccato, which may be used in the following ways:

1. At the end of a phrase,

or before a note or chord, for accent—

2. Another use of demi-staccato is as a contrast, when repeating a passage previously played legato—

3. M. Guilmant taught the use of the demi-staccato in repeated notes, in polyphonic music—

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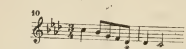
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This did not apply to long notes, or repeated notes in a melodic passage in modern music.—



where, as in this example, the first note (D flat) would be released just in time to repeat. The finger should follow the key as it rises from the first note, ready to repeat.

8. Pedal notes are frequently quite effective when played semi-staccato.—

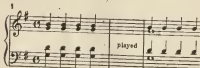


suggesting the pizzicato of the 'cello and double bass of the orchestra.—FREDERICK MAXSON.

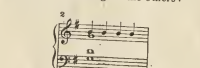
Special Methods in Practicing Hymn Tunes on the Organ

Much practical benefit may be derived from the study of hymn-tunes in the ways here suggested, in addition to any other methods that may occur to the student.

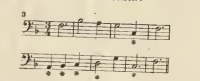
1. Play the hymn on the Swell Organ, with expression, without pedals. Some players follow the plan of striking each repeated note in Soprano and Tenor, while the Alto and Bass hold them for their combined length as a contrast:—



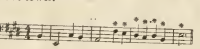
Others strike simply the repeated notes in Soprano, retaining all the others:—



2. Play the Soprano and Alto with the right hand, the Tenor with the left and the Bass with the feet, with the same attention to repeated notes. Play the Bass as written, avoiding extremely high or low notes on the pedals; using a melodic interval when skipping to the octave higher or lower than written.—



Here all the notes except those marked * may be played either as written, or an octave lower.



Here notes marked * should be played as written, not an octave lower, the first E either high or low.

3. Play the Soprano on a solo stop, Alto and Tenor on an accompanying keyboard, Bass with pedals at written pitch, coupled to the accompanying keyboard. Variety may be sought for in the quality of tone of the solo stop, playing the melody sometimes on one keyboard, sometimes on the other. It may also be played in octaves.

4. Transpose the hymn a half or whole octave up and down, playing with or without pedals. Transposition, by Warmer, may be a help in this study.

5. Play without pedals, hands reversed; the left hand playing the Soprano and

Alto as written, while the right plays the Tenor and Bass. This is a splendid study for developing concentration and independence of the hands, which are quite apt to go entirely wrong until the knack is acquired.

6. Play the entire hymn with right hand and pedals, and with left hand and pedals, the hand playing chords of three notes. When a chord cannot be formed with one hand as written, it may be modified by playing the Tenor one octave higher, or filling out the chord. Some practical knowledge of Harmony is necessary in this and some of the other methods suggested.

7. This is an addition to the last method, and consists in adding stops to the Swell and Pedal organs in order with the left hand while playing chords with the right; also adding Great and Pedal stops with the right hand while playing chords with the left. Practice also, putting off stops in the proper order.

8. Play full chords in each hand, the right played on octave higher, the pedals in octaves if possible. Sometimes the right hand in octaves instead of full chords.

9. An exhaustive study of hymn tunes should be made, playing with the expression and degree of power suitable to the sense of the words. This will call for considerable registration of manuals and pedals.—FREDERICK MAXSON.

Cooperation Between Minister and Organist

The organist should endeavor to work in harmony with the minister, who, if a man wise in his day and generation, will undoubtedly defer to the musical judgment of an organist in whom he has perfect confidence. Nothing is more destructive to the best success of the organist in his church music than a spirit of rivalry between the minister and himself, or a feeling of superiority on the part of a minister who may be short-sighted and masterful enough to insist on the carrying out of his suggestions because of his position. I once knew of a clergyman who was incensed because the organist did not favor the attempt to carry out a suggestion he made, which was, no less than that of having the entire congregation sing Handel's *Hallelujah Chorus*. Think of the twisted up leads in this magnificent composition which would result from the singing of a congregation that may not sing even simple hymn tunes rhythmically. A new style of counterpoint (not a work of imitation) would certainly have developed from such a performance! In this case the refusal of the organist was looked upon as inhumane, without considering that he was posted as to the practical difficulties in the way of carrying out such a suggestion. The ideal plan is for the minister and organist to discuss plans in a friendly and mutually interested way the various items that come up for consideration, each being desirous only of producing the best practical legitimate results, and not of "trying his point."

In this way the experience of the congregation will derive from services brought to bear helpfully, and it is impossible to overestimate the benefit those efficiency and appeal have been carefully arranged for by friendly consultations of this sort between clergyman and organist. Where each has given of his best thought, the clergyman who is somewhat educated in music can cooperate more intelligently with the organist, but he is to be hoped that the minister who emphatically lacks musical education will be aware of the fact, before to legitimate suggestions and not expect impossibilities.—FREDERICK MAXSON.

JUNE 1918

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JUNE 1918



In Memoriam Henry Schradieck

By Robert Braine

The death of Henry Schradieck, a violinist, violin teacher and writer of technical works for the violin, of international fame, is announced. Mr. Schradieck died at his home in Brooklyn, March 25th, of heart disease, at the age of 72, and taught up to the very day of his death. Mr. Schradieck was born in Hamtarg, Germany, in 1846. His first violin teacher was his father, and he afterwards studied with Ferdinand David in Leipzig, and with Leonard, at Brussels. He taught for several years at the Moscow Conservatory, in Russia, and at the Leipzig Conservatory, in Germany, during which time he directed the famous Gewandhaus Orchestra in Leipzig. He then came to the United States, where he became the head of the violin department of the Cincinnati College of Music, and directed the Cincinnati Symphony Orchestra. For the past few years he has taught violin classes in New York, Brooklyn and at the Combs Conservatory, in Philadelphia.

Mr. Schradieck had been active in musical affairs in the United States for almost thirty-five years, during which time he has formed many violin pupils, many of whom have become eminent and are scattered all over the world as violinists or teachers. In his younger days he appeared frequently in public as a virtuoso violinist and as a symphony conductor, but of late years has given his entire time to teaching, to editing works for the violin and to preparing technical works for the violin. Among the best known of these are his *Sole Studies*, *Chord Studies*, *School of Technique for the Violin*, and his *Violin School*. These works are widely used all over the world. Mr. Schradieck advocated that the beginners' first studies should be in the key of G, as that is the natural key of the violin, and founded his theory in the preparation of his violin school. He edited a vast number of concertos and miscellaneous pieces for the violin.

As a violinist he had qualities of a high order. His intonation was perfect, his tone broad and noble, and his playing at all times showed the great musician. He considered himself a disciple of the Belgian school of violin playing.

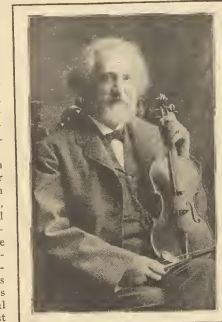
Mr. Schradieck was a man of remarkable force of character and of a singularly lovely disposition. He will be mourned by violinists and musicians throughout the United States, and indeed throughout the world. It is impossible to over-estimate the value to the cause of music in this country of his thirty-five years of arduous labor as a teacher, composer and editor.

At the funeral services the *Largo* from

Bach's *Concerto for Two Violins*, and the *Evening Song*, by Schumann, for violin solo, were played by former pupils.

Among those who have been Mr. Schradieck's pupils at one or another time we may mention such eminent names as Theodore Spiering, John Dunn, Maud Powell, Dr. Karl Muck, Felix Weingartner and Arno Hill, besides a great number of the leading violinists in various American symphony orchestras.

As a composer, and more particularly as an editor of works for the violin, Mr. Schradieck gained some distinction, but he is even better known by his technical studies, which are widely used and highly valued by violin teachers. He was also the author of an excellent method for beginners, entitled *The First Position*.



HENRY SCHRADIECK.

The War and Violin Strings

One of the largest manufacturers of gut violin strings in this country makes the following announcement: "Present acute conditions mean an immediate advance in price. The great war is directly and indirectly the cause of a serious shortage in gut strings. The imported strings which formerly flooded this country have ceased to be shipped here. A tremendous quantity of gut has been used for surgical purposes abroad. The high cost of meat has cut down the number of sheep that supply raw material for gut. A rising market is inevitable."

Large and increasing numbers of violin strings, many of them of very high quality, are now being made in the United States. One of the Chicago packing houses has a separate factory where the intestines of sheep are used as a by-product in the manufacture of gut violin strings. It is likely that the domestic violin string has come to stay, and that this country will be exporting large quantities of violin strings.

Department for Violinists

Edited by ROBERT BRAINE

"If All Would Play First Violin We Could Get No Orchestra Together."—R. SCHUMANN

Violin Octaves

The great scientist Edison says that octaves cannot be played perfectly in tune on the violin by any violinist, however eminent, and that composers of music for the violin should not write octaves for the instrument in view of this fact. He says that he has proved to famous violinists at his laboratory by checked tests that octaves cannot be played perfectly in tune.

In his conclusions on the subject, there is little doubt that Mr. Edison is both right and wrong. He is right in the sense that a difficult passage in octaves cannot be played in absolute mathematical correctness; but he is wrong in his view that the minute deviation from absolutely correct intonation, present when the octaves are played by a great technician, is so great that it prevents octave playing on the violin from giving pleasure to an audience, and that consequently octaves should not be written for the violin.

Paintings and drawings by great artists of a blue print, drawn by an engineer or professional draughtsman, or of the camera, or an architect's plan, but most of us would prefer the free-hand work of the great artist to the mechanical accuracy of the scientific draughtsman. Mr. Edison might also have found that if he had applied his tests to many passages in single notes, he would have found many of them slightly inaccurate as regards absolutely perfect intonation, even when played by eminent violinists. From this, with the same reasoning, it might be argued that only the very simplest passages be written for the violin, and difficulties left out altogether. Even the best violinists play single notes noticeably out of tune occasionally in passages of extreme difficulty.

The test of the matter is whether octaves and extremely difficult passages give pleasure to the hearer, and assist the composer in creating a great violin tone poem which will convey his message to the audience, even although the intonational scientific standpoint, from a strictly scientific standpoint, where the last vibration is counted. There is not the slightest doubt that such passages do give pleasure, and create the required thrill, and that eminent composers would not have filled their violin compositions with octaves and similar difficulties for the last hundred years or so. Mr. Edison is without doubt scientifically right, and emotionally and artistically wrong in his views about octaves.

Imagine the elimination of all octave passages from the repertoire of the violin, and many of the great works would lose much of their charm. Octave passages give breadth and nobility when properly played. Think of concerti of Beethoven, of the *Second Concerto* of Wieniawski, the *F Sharp Minor Concerto* of Ernst, the Schubert-Wieniawski *Concerto*, the *Elegy* by Ernst, and many

other famous violin compositions, and it must be admitted that much of the charm would be gone.

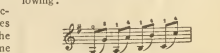
Octave Difficulties

The difficulties of good octave playing are very great, and only violinists with a sound technique should essay difficult octave passages. Such passages are only met with, as a rule, in solo violin playing, for when composers of orchestra music write octave passages of any difficulty, they mark the passages *divisi*; that is, "divided," that one-half of the violinists should play the higher, and the other half the lower notes of the octave. In solo works with difficult octave passages, it is also better for violinists of limited technique to play single notes, for octave passages must be played in reasonably good intonation to give any pleasure whatever.

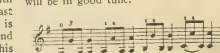
The chief difficulty in playing octaves comes from the fact that as the fingerboard is ascended the intervals lie closer, bringing the fingers constantly closer together. The octave player must have the skill of a juggler and the finest mechanical precision in advancing each finger at the constantly diminishing ratio.

Octave work, at least in its arpeggio form, should begin early; that is, as soon as the pupil has acquired some facility in the first five positions. Both fingers should be kept on the strings, except when necessary to pass to the next two notes, and the passage from one octave to the next should be made neatly and rapidly. Care must be taken not to slide the fingers slowly from one octave another, so as to produce a drawing sound.

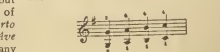
The scales, major and minor, and the chromatic scale form the best octave exercises. It is advisable to practice them in arpeggio form at first, as in the following:



Another useful exercise (Fig. 2) is where the notes of the octave chord are played first separately and then together. The object of this is that the student can correct the position of his fingers if the notes are out of tune, when playing them singly, so that the resulting octave chord will be in good tune.



In the final exercise the notes of the scale are played singly in octaves. Useful additional exercises would be to slur the scales in octaves, two, four, and eight in one bow.





JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

"NATURE IN MUSIC." (Price essay)

A spring concert was being held in the forest, and all the birds, frogs and crickets took part.

The first number on the program was a solo by the mockingbird, and every one declared it was beautiful, and wished that she would sing again. Next was a quartette by the Bluebird, Wren, Robin, and Red-bird, which was also much enjoyed. Then the Frogs decided it was their turn and started their chorus. "Jug-o-run-want-some-lince-deep. They croaked and croaked until Miss Mockingbird announced that she was thoroughly disgusted, and thought it time for the Frogs to stop, as they had no time and very little time, and were spoiling the concert. Then she asked Mr. Cricket if he would kindly give them a solo. He took out his violin and played, while Miss Katy-did sang.

"I think that song must be 'Good-night,'" said the Wren, as she flitted homeward, leaving the others to do the same.

MARGARET PETERS LAMB (age thirteen),
Blackstone, Va.

"NATURE IN MUSIC." (Price essay)

Birds are our best musicians. They sing some of the prettiest songs there are. The song-sparrow has a beautiful song, resembling that of the canary, but the English-sparrow gives a harsh, discordant note. Some birds have exceptionally good voices, and are very proud of them.

For instance, a lady was walking beside a stream one day and heard above her a wonderful singer. On looking about, she saw him upon a branch very near. She began to sing an air from an opera, and the bird listened attentively until she had finished, and then broke forth in his sweetest trills and warbles. Again she sang, and again he summoned all his powers and gave out still more beautiful trills.

Then, when he had finished, after sitting very still for a moment, he flung his head and flew away, as much as to say, "My song is far superior."

MILDRED WEGMAN (age twelve),
Kent, Ohio.

Musical Pictures

The Junior Etude wants interesting musical photographs. As yet we have not had any that we could use. We will send you a pretty prize for any picture we accept and print.

THE JUNIOR ETUDE will award three prizes each month for the best original stories or essays, answers to puzzles, and kodak pictures on musical subjects.

Subject for story or essay this month, "My favorite composer, and why," and must contain not more than one hundred and fifty words. Write on one side of the paper only.

Junior Etude Competition for June

Any boy or girl under fifteen years of age may compete.

All contributions must bear name, age, and address of sender, and must be sent to "THE JUNIOR ETUDE COMPETITION," 1712 Chestnut Street, Philadelphia, before the fifteenth of June.

The names of the winners and their contributions will be published in the August issue.

The Joys of June

JUNE—the very name sets one's heart a-flutter! June always means commencements and graduations, and recitals and promotions, and winning medals and prizes which took the entire school year to win. No wonder June sets one's heart a-flutter!

How do you feel about it this June? Do you think you have done your very

best this year? Do you really think that you deserve to get a prize or be promoted? Did you do well enough to make up for the years to come when you might just be able to continue your music studies?

If you did, you will play well at the June recital, and when it is over you can say, "I do not know how any one else played, but I know that I played well."

"MUSIC AND NATURE." (Price essay)

There is always music in nature, wherever one may go—in the forest or mountains, or across the plains to the seashore. There is music everywhere.

The birds in the tree-tops pour forth from their small throats beautiful melodies that cannot be imitated by man. It is their sign of life and happiness.

The wind, as it whistles in the air, beats the tree-boughs, and whistles an imaginary tune.

The brook, as it flows gaily over rocks, seems to hum a tune full of music. The rain, as it falls from the sky on the roof and earth, sings a continuous monotone, really a musical lullaby.

Stalactites, found in caves are called "Nature's organs," for if they are struck, music can be produced which are very musical.

The tiny waves of the sea, as they beat against the shore, sing a mournful melody.

MARGUERITE WHERRY (age twelve),
Elgin, Iowa.

ROLL OF HONOR.

Jennie Albertson
Ernil Ball
Constance Dormler
Jasmine Greer
Barbara Hoffa
Margaret Jenkins
George Kohl
Madeline Shaffer
Laura Steir Smith
Donald Williams

Puzzles

(The answers are musical terms)

1. A floor of an apartment house.
2. Twenty.
3. Not artificial.
4. By chance.
5. Material for breath.
6. A black, sticky substance.
7. A piece of neckwear.
8. One of Milton's poems.
9. A cane.
10. Promises to pay in three days.
11. Strengthening medicine.
12. To filter.
13. Part of a lock.
14. A topic.
15. Remedy for fatigue.
16. Under legal age.
17. One set over captain.
18. A string.
19. A quart.
20. A prop.

Let's Make a Piano

(Directions)

Trace these patterns on a piece of white paper (so that you need not cut your paper). You can do this by using a piece of carbon paper, or by holding the paper against a window-pane. Then blacken your patterns, either with ink or crayon, or by working between heavy books until dry. If you use paste you must be sure to press your paper on a piece of cardboard, and then dry it. When perfectly dry, cut them out and paste them on a piece of cardboard. Then glue the pieces together to form a piano, and cut out the extra edges—fitting them together to form a piano. Then glue a bound volume of music to the back, so that it will stand up. Be careful about the keyboard, of course, it should not be blackboard, but you can make it black boys with your pen.

If you want a malagasy piano, use a very dark red color, instead of black.

JUNE 1918

JUNE 1918

Publisher's Notes

A Department of Information Regarding
New Educational Musical Works

NEW WORKS.

Advance of Publication Offers—

June, 1918.

| Album of Piano Pieces by Women Composers | Special Offer Price |
|--|---------------------|
| John Aldrich |35 |
| Child's Own Book, Wagner |35 |
| Contemporary Organ Player |40 |
| Piano Method for the Violin |35 |
| Part I |35 |
| Let's Sing—Operetta, Geo. L. Spaulding |35 |
| Master Study in Music, Cooke |50 |
| Moore's Album |35 |
| New Standard Collection for Violin and Piano |25 |
| New Standard Four-Hand Collection |25 |
| Orchestra Folio Parts, each |25 |
| Orchestra Folio, Piano Solo |25 |
| Scale and Arpeggio Studies, Book I |25 |
| Blumensaat |25 |
| Trials by Jury, Sullivan |25 |
| The Village Blacksmith—Cantata, Mendelssohn |40 |
| Volunteer Chord, Anthem Collection |15 |

There are many advantages to early ordering. During the slack summer season our Selection Department carefully considers such orders and fills them with more than usual carelessness. Orders received at the last minute are of course not on hand, and the time the school or class begins its fall work, with consequent confusion and lack of satisfaction to all concerned.

There is another reason this year for more imperative, viz. slowness of transportation. No order could this autumn be sent us "Order Early" be given with more force or with more reason. It would be far better to have an On Sale stock for fall opening in one's studio a few weeks early than a month late.

Therefore, let every teacher and every school under whose eyes this notice falls, prepare by making a rough estimate of the number of pupils.

Send us the usual stock order on both regular account and On Selection, merely giving us the date of the order. It will be in your studio on the date mentioned. The matter of billing will be arranged to suit the convenience of the school. Business conditions will be no worse in the fall. The history of Canada and other countries, even if it was continuous, are that they will be better, so base the calculation as to possible needs on the present season.

Premium Workers Contest Awards

The prize winners in the contest for Ericson premium workers, based upon the greatest number of subscriptions sent us between January 1 and March 31, 1918, were as follows:

1. John M. Williams, Calgary, Alta., Canada.
2. Mrs. Aaron Eckert, Reading, Pa.
3. Sisters of the Holy Name, Pomona, Cal.
4. Mrs. S. H. Merrill, Fairmont, Ohio.
5. Sister Marie Mary, Ridgely, N. Y.
6. Frederick Mary, Woodville, Ohio.
7. Sister Mary Eugenia, Butte, Mont.
8. John Livesey, Butte, Alta., Canada.
9. Mrs. E. A. Ferbrache, Springfield, Mo.
10. Miss Clara Ross, Lowry, Minn.
11. Mrs. R. E. Griswold, Cottage Grove, Ore.
12. Ursuline Sisters, Brunswick, Me.

To the winner of the first prize, one check for \$85, has been sent; to the winner of the second prize, \$25; to the winner of the third prize, \$10, and the other prizes as announced. A very slight effort on the part of all of the contestants named above would have put them very much higher on the list and earned for them a correspondingly larger share of prizes. It is to be regretted that so many Ericson readers do not take the time to send out their matter sent them, as our announcement of the prize contest was overlooked by a great many.

We can also supply appropriately designed gold or silver medals costing \$5.00 and \$3.00 each respectively. These are the best possible awards for graduates. Special awards of useful character are not amiss, such as leather music satchels, portfolios, bound volumes of musical literature, books, books of musicians, etc. We will be glad to furnish prices and information on any of these suggestions.

On Sale Returns And Settlement

As the close of the Teaching Season of 1917-1918 is near at hand, it seems timely to call the attention of our patrons to the annual settlement of ON SALE accounts which are due and expected during the summer months of each year. Early in June there will be mailed to all schools, conservatories and individuals having open accounts on our ledgers at that time, a complete statement. This will include the regular monthly charges, that is, the items of supplies that have been purchased outright, to be paid for monthly or quarterly and due at the present time, and all items that have been sent out as ON SALE.

With that statement will be found directions to follow when returning funds to the settlement of the account. ONE OF THE MOST IMPORTANT DIRECTIONS IS THAT THE NAME AND ADDRESS OF THE SENDER MUST BE WRITTEN OR STAMPED ON THE OUTSIDE OF EVERY PACKAGE RETURNED.

This may seem an unnecessary warning to some of our patrons, but we receive hundreds of packages during the year with no name or address on the wrapper by which to identify the sender, and the dissatisfaction to all concerned because of such neglect can readily be imagined. The following general rules should be carefully read and adhered to:

(1) Return prepaid all ON SALE music unused and not desired; a credit memorandum for the value will be sent with a statement showing the correct balance due us. PLACE THE NAME AND ADDRESS OF THE SENDER ON EVERY PACKAGE RETURNED.

(2) IN RETURNING MUSIC large packages can be returned by freight, ordinary sized packages by express or mail, the rate by mail is two ounces for 1c up to four pounds, and then parcel post rates of 10 pounds, or 10c inside the first three zones, 70 pounds. Parcel post in express rates vary according to weight and distance. We will be glad to compare both rates in order to get the advantage of the lower one. It is almost a rule of 10 pounds or more coming from the fourth, fifth, sixth, seventh or eighth zones can be returned at less expense by express, using either the new regular or the printed matter rates of 8c per pound (minimum 15c).

(3) Use the gummed label which is enclosed with the statement, no matter by what method the returns are sent, and always write the name and address of the sender in the space provided on that gummed label.

(4) ON SALE music received from us during the past season and of such character as to be usable for the next season's work may be retained under conditions arranged by special correspondence. This plan is suggested to save expense of transportation.

(5) Music that has been specially ordered and correctly filled is not to be returned, although mistakes are cheerfully rectified. Do not return music that is soiled or disfigured in any way whatsoever.

(6) A credit for the return of music cannot be given unless the name and address of the sender is on the outside of every package returned to us.

Summer New Music

This notice is addressed particularly to those teachers and to those schools which delay in the preparation of this work by reason of the careful editing, proof reading, etc., that has been given to it. Teachers will find this an excellent edition.

Album of Descriptive Pieces for the Piano. Price \$1.00. This is a volume of program and recital pieces containing 29 compositions, each descriptive of some scene or sound of nature and with very musical.

Commencement Music

Those who are still in need of music for Commencement must be served at once, even a day's delay may prove fatal. Having always specialized in teaching material we have of course given much thought to the needs for the climax of a teacher's season—Commencement—and our catalogue is rich in worthy material of this class both vocal and instrumental.

Voluntary works of praise on the merits of our ensemble publications have come to us from discriminating teachers, telling of their satisfaction in having ordered from us.

This, of course, will give a confidence to those who have not as yet placed orders here and we particularly welcome such teachers, always confident that the service given our patrons will retain their business.

We have an excellent selection of material, Ensemble Piano, Vocal Solos or Duets, Choruses, etc., ready to send at a moment's notice.

It is not too late to take advantage of this stock and our prompt service. Order today, let us send you an order On Sale.

Ordering Music By Mail

It is worth while to note that in spite of somewhat disturbed traffic conditions the mail service has remained practically as usual as ever, and while there are occasional delays, the average for promptness stands near the top. We therefore do not hesitate to make our long established claim to be the quickest source of supply for any thing needed in the work of the music teacher. We not only fill orders quickly, but also completely, as our shelves are kept full in all lines of musical publications. The Presser Catalog alone provides ample choice for all requirements in the work of the music teacher, and a most complete collection of all publishers may be depended upon to give the greatest degree of satisfaction for the greatest effort and at the least expense.

Our terms to teachers and schools are positively liberal, and except for changes in prices due to causes beyond our control are in all important respects the same as formerly. Our numerous patrons understand and appreciate the quality and character of our service and we have many frank testimonials to that effect, so we know that they too, will have no cause for disappointment if we can help it. Teachers not already acquainted with our business methods, as well as those who may wish to renew their relations with us, will get a ready welcome and a prompt response.

Advance of Publication Offers Withdrawn

The following works are withdrawn from the special advance of publication offer. The works are now to be obtained at regular retail prices subject, of course, to professional rates and will be sent on inspection to any who desire to examine them.

Waltz, Op. 74, Books 1, 2, Melodious Studies for the Violin. Price 50 cents each. There has been considerable delay in the preparation of this work by reason of the careful editing, proof reading, etc., that has been given to it. Teachers will find this an excellent edition.

Album of Descriptive Pieces for the Piano. Price \$1.00. This is a volume of program and recital pieces containing 29 compositions, each descriptive of some scene or sound of nature and with very musical.

Pussy Willow and Other Nature Songs. By J. B. Grant. Price 75 cents. This collection of nature songs written especially for children, will be found very musical and attractive. We can thoroughly recommend this collection to all interested in this sort of work.

Trial by Jury A Dramatic Cantata By Arthur Sullivan

We have in preparation a new edition of this celebrated short opera. One of the most successful of the earlier works of Gilbert & Sullivan, and it is especially suited for production by amateurs. The total production for this work is about one hour. It has a cast requiring only soprano, two tenors, two baritone and a bass, together with a chorus of bridesmaids, juyrmen, spectators, etc. This is one of the most delightful of all works for performance by amateurs. Our new edition will be as good and substantial as it is possible to make. For introductory purposes we are offering copies at the special rate of 25 cents per copy postpaid.

Scale and Arpeggio Studies for Violin, Book I In the First Position By A. Blumenstengel

This is a standard work in violin technique, which we are about to add to the Presser Collection. It is used by a majority of teachers for daily studies. It consists of scales studies in all the major and minor keys, arpeggios, and a variety of studies in bowing. Our new edition of this work will be carefully superior in all respects. Our special introductory price for Violinists is 25 cents per copy postpaid.

Bohm Album

We beg to announce that we will issue in the near future a Bohm Album in the Presser Collection. There is always a demand for attractive music, and there is no parlor composer that Lange and Lichner. He is somewhat above the average in his compositions. Only those pieces that have attained the greatest popularity will be included in this collection.

The volume will not be long in appearing on the market as we have many of these plates already engraved, so that we intend to avail ourselves of this special offer plan should lose no time in taking advantage of this special offer. Our special advanced price for this volume is very low. There will not be a single piece in it which will not be worth more than the retail price of this volume postpaid. Send 35 cents and we will send you a copy of this work as soon as it is printed.

Master Study in Music By James Francis Cooke

A definite understanding of the practical needs of the club organizer, the music-lover and the student who has completed an elementary course in music. The writer of this special purpose. All of the notable figures in musical history have been treated to proper length, this does not merely mean that Beethoven, Haydn, Mozart, Schumann, Schubert, and other acknowledged masters—but also voluminous information about such masters as Debussy, Saint-Saëns, Grieg, Schostak, MacDowell, Strauss, Mason and in particular Bakewell, Ravel, Schoenberg, Gounod, Verdi, Wagner, Liszt, Bizet, Chaminade, Stravinsky, Heger, Elgar, Scott, Grainger, Rimsky-Korsakov, Tchaikovsky and others. The amount of material never brought together in any similar collection. The book is preceded by an excellent review of musical history written by one of the world's foremost authorities upon that subject. It is accompanied by questions, programs, notes on other books on allied subjects and is finely illustrated throughout. Notwithstanding numerous delays, work upon the volume is proceeding as rapidly as is consistent with thoroughness. The advance of publication price is fifty cents.

Barter and Trade

A DEPARTMENT WHERE OUR READERS MAY SELL, PURCHASE OR TRADE SECOND-HAND MUSICAL ARTICLES

Terms and Conditions

15 cents a word,
the advertiser's name and address
included free
No dealer commissions accepted by this department.
All advertisements must be genuine endeavors to either sell, purchase or exchange

Almost everyone knows the desire to sell, trade or possess something. One person has gone into The Service and wants to dispose of the furnishings of his studio; another has a piano to trade toward a player-piano. A young teacher wants a second-hand music library for a violin; a chorus has given an operetta or a cantata and has the used music for sale.

Your Insertion FREE

If received by June 10th, 1918

To introduce this department, we will publish free in the July or August *ETUDE*, every advertisement of twenty words or less, which complies with the conditions stated above and arrives at this office on or before June 10th.

Where more than twenty words are used, the advertiser must pay the regular rate, fifteen cents, for each extra word.

THE ETUDE :: PHILADELPHIA, PA.

The Village Blacksmith Cantata for Mixed Voices By William H. Neidlinger

This new cantata is almost entirely for chorus. There are just a few incidental solos lasting only a few measures each. Four part writing is used very largely, and a few instances of six part writing singable throughout. It is the very best setting of the well known poem by Longfellow that we have seen. It may be performed effectively with piano accompaniment, but parts for a small orchestra may be had. The work is 24 pages in length and the time of performance about 15 minutes. Every choral conductor in search of a catching novelty should give this a desirable collection of organ pieces at an extremely low price. There are 25 pieces to a volume. The price per volume is 40 cents postpaid. There will be two volumes to a cantata. The price per volume pieces by Dudley Buck, Wild, Veranda, Parlett, Frost, Shackley and Brewer, Chadwick, Wilkins, Croger, Whitney, Truette, Huntington Woodman.

The Contemporary Organ Player

This is a work which will not be continued after the present edition is ex- garr. It consists of a number of sheets of the original compositions from the Vox Organ edited by Dudley Buck, bound up in very best composition. In these volumes there is an exceptional opportunity to acquire a desirable collection of organ pieces at a price per volume. The price per volume is 40 cents postpaid. There will be two volumes to a cantata. The price per volume pieces by Dudley Buck, Wild, Veranda, Parlett, Frost, Shackley and Brewer, Chadwick, Wilkins, Croger, Whitney, Truette, Huntington Woodman.

for something else, used articles of real value such as musical instruments, books, music, studio furnishings, etc. We reserve the right to reject advertisements which do not meet these requirements.

Advertisements may appear over an advertiser's name or may be sent to this office and forwarded.

Child's Own Book of Great Musicians. Richard Wagner

This new book, in Mr. Tapscott's latest series for very little children, is one of the brightest in the series. Given a pair of actors, a port of music, the highest of illustrations which come for this book, any child under ten years of age can have not merely a delightful hour's pastime in the pictures, but a very interesting lesson in musical biography told in charming, simple language. The little pupil then takes a needle and thread and sews the sheets together, making a never to be forgotten souvenir. If it comes out of this book as soon as it comes out of the hands of the publisher, the book is a glad to put your name down for a copy on receipt of ten cents. The books already are Bach, Mozart, Schubert, Mendelssohn, Schumann, Handel, Haydn, Beethoven, Chopin. These now cost 15 cents apiece and are greatly in demand.

New Standard Four Hand Collection

This new volume is now nearly ready, but a special introductory offer will be continued until our subscription. This new collection belongs in the series of double collections printed from special large plates. It contains a very large number of duets, both original and arrangements, which will prove suitable for practice in semi-playing, for sight reading and for home recreation. Many of the pieces are suitable also for rental use. Both modern and standard compositions are represented in goodly proportion. This will prove one of the best four-hand collections ever published. The special introductory price in advance of publication is 25 cents postpaid.

New Orchestra Folio

The New Orchestra Folio is still in course of preparation. It is quite undertaking to get a work of this kind done as it should be so well that no one will be disappointed. So it will take a little time to get the books on the market, but they will be well worth waiting for. The pieces in this series are selected from our best copyrights and will not include anything hitherto published in any collection of orchestra music. It will be playable in any combination added to a first violin and a piano part. The price per volume in advance special price are: Piano solo, 25 cents; orchestra books, each 15 cents.

Lost, A Comet—Operetta By George L. Spaulding

Mr. Spaulding's previous operetta, "A Day in Flowerland," The last of Jewels and "Mother Goose Island" have all proved extremely popular. The new operetta entitled, "Lost, A Comet," should prove equally as successful as the others. It is a very tuneful throughout, many of the songs are of a very high type, and the dialogue and lyrics are very bright in patches. The work is easily going on and will be performed by a group of young folk with great success. The special introductory price in advance of publication for this new operetta is 25 cents postpaid.

The Volunteer Choir

This volume will be continued on special offer during the current month. It is a new addition to our vast collection of anthems collections published by The Service. It contains a number of anthems of which the separate numbers have been sold for many years. In this new collection the anthems are arranged in an easy or of a moderate difficulty throughout. The anthems as might be rehearsed. There will be a goodly assortment of hymn anthems and of anthems having scriptural subjects. Modern and contemporary writers are represented. As J. Truman Wolcott, T. D. Williams, J. M. Stubb, C. H. Blount, E. S. Hosmer, John Spencer Camak, etc. The special introductory price for this new volume will be 15 cents postpaid.

Mozart Album

This volume will be ready about the time that the next issue is delivered, and we will therefore return it on the advanced offer price one more month. The book is entirely complete and ready to be sent to the printer. It will contain the choicest miscellaneous compositions of Mozart. It will be both an entertaining and instructive volume and extreme grades will be avoided. The volume will contain many more difficult pieces than can be found in one of his sonatas. Our special advanced price is 35 cents postpaid.

Special Offer for Etude Renewals

Our special renewal offers have been so favorably received, and so many thousands of our subscribers have taken advantage of them, for a very small sum in addition to the yearly subscription price of *The Etude*, that we have decided to make the offer again, good for the month of June only. This is the offer:

Every reader of *The Etude*, who will renew his subscription, or send us a new subscription during the month of June, may add 15c. to the price, making it 25c. in all (\$1.50) Canada), and take their choice of:

- Hand of Lyric Pieces for the Piano. 25 pieces.
- Harmon Album. 18 Pieces.
- Modern Dance and Recitation. Engelmann.
- You and I. Four Hand Album. Geo. L. Spaulding.
- Standard Vocal Album. 30 Songs, medium voice.
- This is a real bargain offer, and *ETUDE* readers should not only take advantage of it in renewing their own subscriptions, but show it to their friends, and urge upon them the advantages of subscribing for *The Etude*. Whether your subscription has expired or not, the renewal orders received during the month of June, at 25c. in advance, you to take advantage of this special offer.

Album of Piano Pieces By Women Composers

This unique volume is almost ready for the printer and the present month will see the last opportunity to subscribe for it at the reduced rate.

It is remarkable what strides women have made in the field of composition. This volume will bear tribute to their attainments in this line. It will contain pieces that are within the range of the average pianist. Very easy pieces, as well as the most difficult ones will be availed in this volume. Our special advanced price is 35 cents postpaid.

Premium Rewards for Etude Subscribers

Friends of *The Etude* who devote a little of their spare time to getting their friends to subscribe for *The Etude*, are rewarded very liberally. Premiums of music books and albums, musical supplies and articles for personal and household use, are given as premiums, for a very small number of subscriptions based upon the actual cost to us, of the articles given.

Many of these Premiums are listed in our new illustrated Premium Catalog, which we send free upon request. Below are listed only a few:

- For ONE Subscription.
Sterling Silver Service Pin, with one or two stars, beautifully enameled in the national colors.
Wright and Ditson Championship Tennis Ball, good ball of the National Lawn Tennis Association.
Popular Recital Repertoire. Album of 31 Piano Pieces.
Selected Studies, Czerny-Lieblich. 4 volumes, any one volume.
Tunes and Rhymes, by Geo. L. Spaulding.
- For TWO Subscriptions.
Keep clean Hair Brush. Black Ivory finish, grooved back size 2 1/2 x 2 1/2 inches, with 11 rows of medium length white bristles. Made of the finest quality.
Silver thimble. Sterling silver, heavily

and beautifully chased; furnished in any size.
Brahm's Hungarian Dances. Two Books, any one book.
Sonatas, volumes 1 and 2, J. Haydn, either volume.

For THREE subscriptions

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Bin Plan, of handsome design, old rose finish, with safety catch, made of solid gold.
One year's subscription to *The Etude*. Standard History of Music. By J. F. Cooke.
School of Technic. By F. Phillips.
Friendship Songs. By G. Galloway.
Splendid vocal album.

Money Saving Clubs of Leading Magazines

Substantial savings in the amount of money necessary to pay for your reading for the coming year may be effected by taking advantage of some of these bargains in magazines listed below on page 428. Many more shown in our 1918 Magazine Guide, of which a copy will be sent you free, on request. Besides the saving of money, time, trouble and postage may be saved by taking advantage of our offer. Just send all your orders at one time to *The Etude*, and they will be promptly forwarded to the other publishers, and *The Etude* subscriptions will be properly renewed. Renewals as well as new subscriptions may be sent at these prices.

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|-----------------------|-----------|
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PIANO TEACHER—Young lady desires position. Experienced. Address A. care of *THE ETUDE*.

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FOR SALE—A BARGAIN—Polonaise, Reddy-Polka, Two books of keys and foot pedals. Fine condition, but needs new motor. Write Mrs. J. C. Denker, 3401 North 17th St., Philadelphia, Pa.

ANNOUNCEMENTS

Rate 20c per word

CRUISE and PLAT BACK MANDOLIN specialty. Prices \$3.50 and up. Special rates to local orders. Write Mrs. J. C. Denker, 3401 North 17th St., Philadelphia, Pa.

MUSIC COMPOSED—Send Manuscripts corrected. Harmony, correspondence lessons. Dr. Wooler, Buffalo, N. Y.

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| Cat. No. | Gr. | Pr. | Cat. No. | Gr. | Pr. | Cat. No. | Gr. | Pr. | Cat. No. | Gr. | Pr. |
| 15319 | BENSON, G. N. | 30 | 15319 | GARLAND, A. | 30 | 15317 | MARTIN GEO. DUDLEY | 30 | 15321 | DIGGLE ROLAND | 30 |
| 15320 | Gillette Gene | 30 | 15320 | Tarzan Dauds | 30 | 15318 | DAVE JOHN PRINDE | 30 | 15322 | At Sunrise | 30 |
| | Teach their practice. Running well | | 15345 | EDWARD FREDERIC L. | 30 | 15317 | Top of the World | 30 | 15327 | Particularly fitting with voluntary. | 30 |
| | in left hand. | | 15346 | HEBER EVANS MATILDE | 30 | | | | 15328 | MORRISON R. S. | 30 |
| | | | 15347 | Glori Franc | 30 | PIANO—SIX HANDS | | | 15329 | NEVIN GORDON BALCH | 30 |
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| | | | 15358 | MORA CARLO | 30 | Very original six-hand pieces | | | | and standard composition | 30 |
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| | | | 15364 | More Love | 30 | by song, soft, beautiful and well-balanced. | | | | | |
| | | | 15365 | Her Letter | 30 | TWO PIANOS—FOUR HANDS | | | | | |
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| | | | 15368 | AMERICAN | 30 | and for two parts | | | | | |
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| | | | 15370 | American Lullaby | 30 | A beautiful, easy for two | | | | | |
| | | | 15371 | Impulse | 30 | and for two parts | | | | | |
| | | | 15372 | Impulse | 30 | and for two parts | | | | | |
| | | | 15373 | Impulse | 30 | and for two parts | | | | | |
| | | | 15374 | Impulse | 30 | and for two parts | | | | | |
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"What Judy Judge Did"

By Jo-Shelley Watson

TINKER TOM is an idle fellow who lives close under the white keys of Mary Anne's piano. He chuckles and shuffles along with her when she feels lazy and doesn't want to practice. He leans up through the cracks of the keyboard when she says: "Oh, I can't play that!" and winks knowingly when she cuts her practice period. He laughs rudely at the lesson when she stumbles through a bad half hour. He embraces her fondly when she gives up and mopes, for Tinker Tom loves an indifferent student.

Now Sloppy Sam is Tinker Tom's first cousin. He slides along the music page and seems most cheerful when Mary Anne uses the wrong finger or forgets the rests. "Oh, that's right," says Sloppy Sam. "Just bluff along; rests are nothing!" Jingle, jangle! One, two, three! "What a player she is!" cries Sloppy Sam. Now Judy Judge never liked these good-for-nothing cousins, and one day she decided to visit Mary Anne's house, so she started out with a big square board under her arm and in her bag she carried a hammer and a box of tacks. Judy Judge was a very determined person; she never guessed at things and she said "Seeing is believing," which in music might be changed to "Hearing is believing."

"Now begin!" she shouted to the astounded Mary Anne, as she laid the board on the floor, and pulled out the hammer and paper of tacks. Bang! Bang! "For every mistake I put in a tack." Bang!



"Like this," said Judy Judge as she held up the board. "It is good to see your mistakes if you can't hear them," and Judy Judge gave another whack of the hammer. "Now look!" Judy Judge commanded, and Mary Anne turned around with a beating heart. She had never cared much about mistakes, but now she cared so much that she dared not dare for fear of crying. The board was full of tacks; each one meant a blunder of some sort. Goodness knows, Mary Anne never dreamed there could have been so many!

"To-morrow I will come again," said Judy Judge. "I will pull out a tack for every mistake you correct." "Oh!" said Mary Anne. "I'm so glad, and I will try to do better every day until they are all pulled out." Then it was that Tinker Tom and Sloppy Sam slipped from sight and were never seen in that music room again, and Judy Judge still comes and pulls out tacks and Mary Anne is happy to see the number grow less and less.

Now a warning to you: Tinker Tom and Sloppy Sam are roaming about looking for a home—don't let them in!

On a Volunteer Singer

"Swans sing before they die"—were no bad thing. Show certain persons die before they sing!"

—S. T. COLEBIDGE

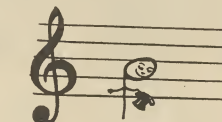
Junior Etude—Continued

The Talkative Notes

It all happened in the middle of the night—so many, many things do happen in the middle of the night, do they not? In the first place, most people go to bed and leave the world to take care of itself, so it is no wonder that lots of things happen; and it was in the middle of the night that the notes came together to have a little chat, and to tell each other about their trials and tribulations.

Whole-note frowned a sad frown. He was quite provoked, and seemed to be very much annoyed about something. "What on earth shall I do about it?" he pouted, as he settled himself comfortably on the second space of the staff. "What shall I do about it?" "About what?" asked Half-note, as he settled himself next to Whole-note, right in the same measure.

"Move over," scolded Whole-note, "you are too close. I must have this measure all to myself."



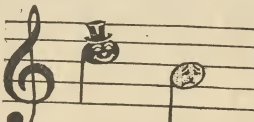
"Indeed!" exclaimed Half-note, "can I not sit beside you for a moment? You know there is no one around to count one-and-two-and-no, so we can sit in any measure we choose."

"Yes, I know we can," agreed Whole-note, "but move over, anyway. I am tired to-night."

"So I notice," said Half-note, "and also cross, but cheer up—you have nothing to do till to-morrow." "That is true," said Whole-note, "but to-morrow it will begin again—one-and-two-and-three-and-four-and-third finger—on f—hold—the whole-note—two—a little—looser—one-and-two-and-three—forget—the one—every day—so tiresome and stupid," sighed Whole-note.

"Don't forget you have a very stupid person to deal with," said Half-note. "Now I do not find it such a bore."

"What is such a bore?" asked Quarter-



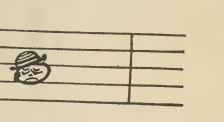
note, who had just joined them, and had seated himself beside Whole-note. "Must have this measure all to myself," "Oh, excuse me," said Quarter-note, who always tried to be agreeable. "Come, Half-note," he said, "we will find seats in the next measure, and they left Whole-note. 'Come on,' they were these 4/4 measures, and there is plenty of room for us both, with some to second space in the next measure.

"I prefer the spaces to the lines, myself," said Half-note. "Do you?" asked Quarter-note, "I have no choice, anything suits me. I do not care for very high ledger lines, though; they make me rather dizzy."

"By the way, who is up there in the ledger line department in the next measure?" "I think there are two Eighths there," answered Quarter-note, "let us call them down," and the Eighths notes heard the conversation, and came down.

"Why are you sitting up on the mezzanine floor to-night?" Half-note asked them. "Well, no particular reason," they answered, "we are out of the dust up there, for one thing," and as they spoke another quarter-note joined them.

"Full house," said Half-note. "You will have to find a seat in the next measure."



ure. This is a 4/4 measure, and it is full. "Oh, let him come in," said Quarter-note. "I just heard you say that there is no one here to count us now."

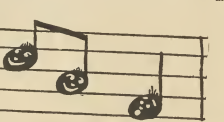
"All right, come in," said Half-note, "but some one must move before day-light."

"I will move presently, myself," said Quarter-note. "There are some 3/4 measures on the next page, and I want to run light."

"Do not hurry," said Eighth-note. Then presently he added, "Oh, how I hope we will be correctly counted, to-day. It is so stupid to sit up there on those ledger lines all morning and hear 'one-and-two-and-three-and-four-and—'"

"We all agree with you," said the other notes. "We were just talking about that before you came. It certainly is tiresome, and it is so easy to count correctly, too!"

Just then they heard a voice, and in



came Miss Pianoteacher, to dust the keys and make ready for the first lesson. "Dear me," exclaimed Quarter-note, "I must not be caught in the wrong measure, good-bye," and off he scampered. "And soon all the notes were back where they belonged, and were patiently sitting on the lines and spaces, and listening to four—and two—and three—and four—and—don't—forget—the whole-note—two—a little—higher—one—and—fingers—curved—three—and—four—and—"

High Chairs and Low Chairs

It is annoying to find the piano stool too high, or too low, is it not? Particularly when it is a bench or chair that is non-adjustable!

Not long ago, a pupil was playing at a student's concert, and the chair was too high for her. If it had been too low she could have put a book on it (lots of people do that, you know), but this time it was too high, and what could she do? There was no other chair on the stage, so she had to use it.

Of course it upset her, and she did not play quite as well as she might have played. She did very well, however, because she made up her mind before the concert that she would play well, and that nothing should interfere.

After a few weeks she was asked to play at another concert. "This time I will be prepared for any emergency," she said to herself; and what do you think she did?

The day before the concert she screwed her stool up until it was very high—entirely too high, in fact—and played her piece through with it that way. Then she screwed it down as low as it would go—entirely too low, of course—and played her piece on the low stool.

"Now," she said to herself, "I do not care what kind of a chair I have at the concert. I will play well, even if I have to stand!"

Try this some time. You never know when you might be asked to play on a strange piano, and the stool might not suit you at all. So just try it. It is always well to be prepared, you know.

Technic

TECHNIC! What do you think when you say technic?

Do you think of weary exercises and yards and yards of scales and countless pages of music, or of courses—and—played her piece on the low stool.

Do you think of rose finger tips and strained muscles and the relentless tick of the metronome?

No! technic is not the thing of dry and endless dull that you imagine; it is rather the channel—deep and narrow and shallow, crooked or straight—that each one must dig in order that the clear waters of our imagination may find a way out.

The sturdy workman comes down the street with pick and spade, and begins to dig; by and by we see him there, and by and by we see a ditch of the same width and depth going down the street in a straight line; then he comes to lay pipes which are to carry the pure fresh water to the people of the back country.

Now, that is the way I like to think of technic. We are the sturdy workmen, with our fingers and minds we dig patiently day after day, and by and by the channel of technic is made, and beautiful melody flows to those who love good music. The one great point to remember is to make the channel straight and of the same depth and width; I have seen little boys and girls who have dug at random, here, there, and everywhere. Some little students like curved channels, some like crooked ones, some say they "don't see any use of channels at all"; but you are there is a use for channels: without them our imaginations would find no way out. Let us show the way, straight and picks and dig the way, straight and wide and deep, so that the pure fresh waters of our imagination may flow to the people of all countries.—J. S. W.

JUNE 1918

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
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
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
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